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ABSTRACT

Two computer programs were developed to enhance community college students' critical thinking skills in the areas of "Comparison and Contrast" and "Analysis." Instructors have several options in using the programs. With access to an LCD panel and an overhead projector, instructors can use the programs in the classroom, manipulating the computer themselves to either deliver a lecture or generate a class discussion. Instructors can proceed through the program in the sequence as designed, or skip around in the hypertext program based on the students' level of prerequisite skills. Another option is to use the program in a lab situation where students can work together or each individual student can progress at his/her own pace. Working alone, the student may quiz him/herself often, do as many of the exercises as he/she would like, and progress through the program linearly or jump around to areas of interest. The "Compare and Contrast" program analyzes "Lee and Grant," by Bruce Catton, while the "Analysis" program analyzes "How We Listen," by Aaron Copland. Either may be read in its entirety on the first "card" or read a few paragraphs at a time for better comprehension. Each card is an analysis of the appropriate paragraphs which explains their meaning and ties material together. Students are encouraged to create an outline of the essay. Each program includes two kinds of exercises: a simple one designed to allow students to begin successfully and a more realistic evaluation of student skills. Manuals for students and teachers are provided for both programs, with the teacher's manual providing an introduction describing various methods for implementing the programs and detailing the program's design. The student's manuals describe the programs' contents and provide information about using various program options. The student and teacher manuals for both programs are included. (MAB)

ED 367 385

English Computer Critical Thinking Reading and Writing Interactive Multi-Media Programs for Comparison/Contrast and Analysis

by

Christine Barkley

English Instructor

Palomar College

1994

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English Computer Critical Thinking Reading and Writing Interactive Multi-Media Programs for Comparison/Contrast and Analysis

Two programs were written using a Fund for Instructional Improvement grant by the State of California to study the English Critical Thinking Skills of Comparison/Contrast and Analysis. It was originally planned that these programs would be part of a larger critical thinking package which would also include the critical thinking skills of Cause and Effect and Argumentation. So far only two of these four programs are available. These programs are designed to help a student of any skill level to learn more about both the reading and writing critical thinking skills in Comparison/Contrast and Analysis. The instructor has several options about how to use these programs. With access to an LCD panel and an overhead projector, she can use the programs in the classroom, manipulating the computer herself either as a lecture on Comparison/ Contrast or Analysis or as a discussion in the classroom in which she solicits answers from the students and then reinforces the correct answers using the program. She can skip around in the program based on the level of prerequisite skills the students have or go through in the order the material is presented. Each program thoroughly analyzes one essay from that rhetorical mode which can then be discussed or analyzed in class.

Another option the instructor has is to use this program in a lab situation. In a Macintosh lab, several copies may be provides to allow a group of students working together or each individual student to go through the program at his own pace. If he is going through this program on his own, he many quiz himself often, do as many of the exercises as he would like, and either go through the program in the order it is presented or jump around to the areas which interest him. The instructor may choose to assign certain exercises and the student will have the option of printing out his work. Some prerequisite skills which he will need and some terminology which many help him to understand comparison/ contrast or analysis better are provided under the "Kinds," "Structure," and "Components" sections in the program.

The passages which have been chosen one as a sample comparison/ contrast essay--"Lee and Grant" by Bruce Catton, and another as a sample analysis essay--"How We Listen" by Aaron Copland--are an excellent examples of these critical thinking modes. Either may be read in its entirety on the first "card" or read a few paragraphs at a time for better comprehension on subsequest "cards." On each card is an analysis of the appropriate paragraphs which explain their meaning as well as tie that material together with the rest of the essay. The students may take notes on the essays using the "Pop-up notes" on each page.

To illustrate comprehension of the content of either Catton's or Copland's essay and also to demonstrate understanding of the comparison/ contrast or analysis techniques and structure, the students are encouraged to create an outline of this essay. They may use the notes they took as they looked at the individual paragraphs and go back and forth from any "card" in the program as often as they like. If they need a hint or two, they can click on the appropriate button on the "Outline" card.

When students have completed these programs, they should understand the different kinds of comparison/contrast and analysis essays, the choices of structure, and the prerequisite skill of parallelism and general to specific detail. They will also have analyzed an excellent comparison/ contrast essay and an equally fine analysis essay and written their own outline of that essay.

The rationale behind providing a program with several levels of prerequisite skills of varying difficulty is to help students at all levels of understanding and skill development to understand the comparison/contrast and analysis critical thinking skills and to learn and demonstrate their own reading and writing skills in these areas. Each prerequisite skill card includes two kinds of exercizes or quizzes: one very simple so that each student will begin with success, and the more difficult in paragraph form since that is more of a realistic test.

To make the programs more interesting, graphics and sound, especially music, are used whenever logical to engage the students further and to illustrate aspects of the essays in question. The "How We Listen" analysis essay is particularly enhanced by the use of music, since it often refers to classical composers or pieces with which average students may be unfamiliar. For the analysis program below is a list of the card on which there is music and the snippets of music provided:

P 1	all text	Aaron Copland's "Fanfare for the Common Man"
P 2	Intro	no music
P 3	par. 2-4	Classical--Holtz "Jupiter"
		Jazz--Duke Ellington "'A' Train"
		Popular--Guns N Roses "Sweet Child of Mine"
		Broadway--Webber "Phantom of the Opera"

		Country--Willie Nelson "On the Road Again"
P 4	par. 5-6	Ravel's "Bolero"
		Beethoven's "Moonlight Sonata"
P 5	par. 7-8	Stravinsky's "Rite of Spring"
P 6	par. 9-10	Rimsky Korsakov's "Flight of the Bumblebee"
		Grieg's "Morning"
		Mozart's "Requiem"
		Tchaikovsky's "1812 Overture"
P 7	par. 11-12	Beethoven's "Fur Elise"
		Tchaikovsky's "Romeo and Juliet"
		Bach's "Well-Tempered Clavichord"
P 8	par. 13-15	Beethoven's 9th Symphony
		"Allegro ma non Troppo"
		"Allegro Assai"
P 9	par. 16-18	melody--Webber "Music of the Night"
		harmony--Handel's "Messiah"
		rhythm--"Wipeout"
		tone color--piano and violin
P 10	par. 19-20	no music
P 11	par. 21-24	no music
P 12	par. 25-26	Mozart's "Requiem"
		Duke Ellington's "'A' Train"

In the Comparison/Contrast essay "Lee and Grant," excerpts of music from Ken Burns' Civil War series from PBS was used:

P 1	All Text	"Ashokan Farewell"
P 2	Intro (1-3)	"Battlehymn of the Republic"
P 3	Lee (4-5)	"Dixie"

P 4	Lee (6)	"Dixie"
P 5	Grant (7-8)	"Yankee Doodle"
P 6	Grant (9)	"Yankee Doodle"
P 7	Both/Diff (10-11)	"Battle Hymn of"
P 8	/Sim(12-13)	"Ashokan Farewell"
P 9	/Fight (14-15)	"Battlehymn of the Republic"
P 10	/Peace(16)	"Star-Spangled Banner"

These two programs are available by contacting Christine Barkley at Palomar College, 1140 W. Mission Road, San Marcos, CA 92069, or by calling (619) 744-1150 x2529.

Sponsored by an FII grant

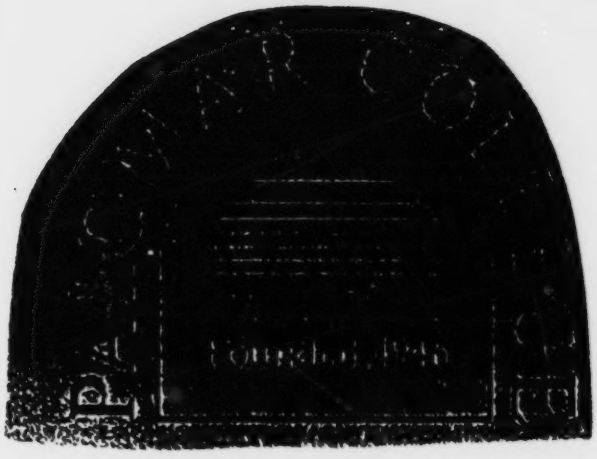
CALIFORNIA COMMUNITY COLLEGES

Critical Thinking

Reading and Writing

Modules

Comparison/Contrast



Teacher's Manual

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Critical Thinking

Reading and Writing

Modules

Comparison/Contrast

Teacher's Manual

Written by

Christine Barkley

Aided by John Goldsworthy and Mark Hopkins

Sponsored by an FII Grant #92-0017

Introduction

This program is designed to help a student of any skill level to learn more about both reading and writing critical thinking skills in Comparison/Contrast. As the instructor you have several options about how to use this program. If you have access to an LCD panel and an overhead projector, you can use this in the classroom, manipulating the computer yourself either to lecture on Comparison/Contrast or to lead a discussion in your classroom in which you solicit answers from the students and then reinforce the correct answers using the program. You can skip around in the program based on the level of prerequisite skills your students have or need or you can go through in the order the material is presented. You can go straight to the essay if you would like and allow the students to review the preliminary material on their own time.

Another option you have is to use this program in a lab situation. If your school has a Macintosh lab, you may provide several copies and allow a group of students working together or each individual student to go through the program at her own pace. If she is going through this program on her own, she many quiz herself often, do as many of the exercises as she would like, and either go through the program in the order it is presented or jump around to the areas which interest her. You as the instructor may choose to assign certain exercises, and your student will have the option of printing out her work to turn in. Some prerequisite skills which she will need and some terminology which many help her to understand comparison/contrast better are provided under the "Kinds," "Structure," and "Components" sections in the program.

The passage which has been chosen as a sample comparison/contrast essay, "Lee and Grant" by Bruce Catton, is an excellent example of this critical thinking mode. It may be read in its entirety on the first "card" or read a few paragraphs at a time for better comprehension

on subsequest "cards." Your students may take notes on the essays using the "Pop-up notes" on each page.

To illustrate comprehension of the content of Catton's essay and also to demonstrate understanding of his analysis techniques and structure, your students are encouraged to create an outline of this essay. They may use the notes they took as they looked at the individual paragraphs and go back and forth from any "card" in the program as often as they like. If they need a hint or two, they can click on the appropriate button on the "Outline" card.

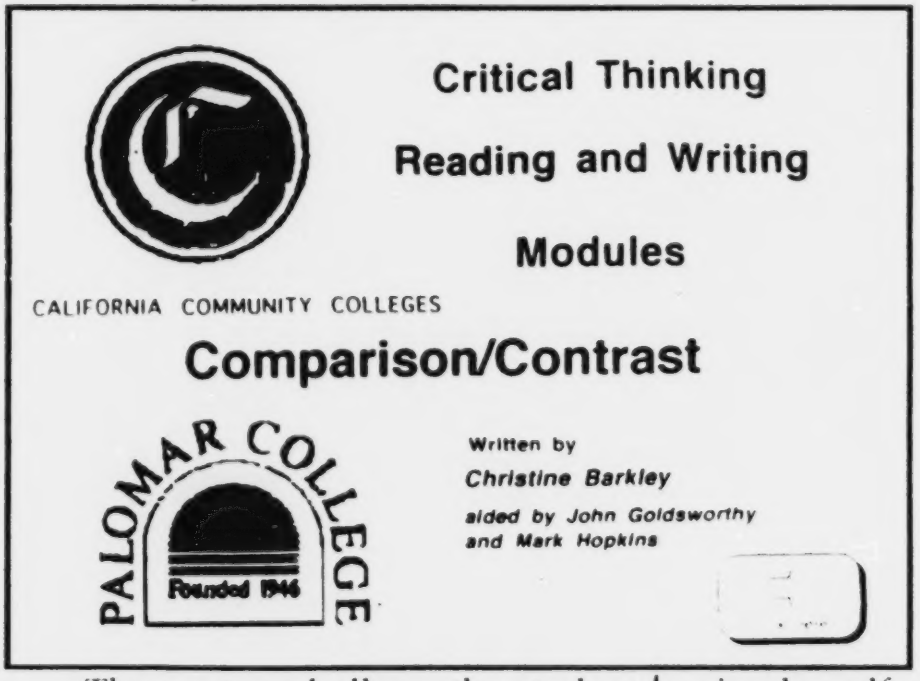
When your students have completed this program, they should understand the different kinds of comparison/contrast essays, the choices of structure, and the prerequisite skill of parallelism. They will also have analyzed an excellent comparison/contrast essay and written their own outline of that essay. I hope you enjoy this program.

How to Use this Manual

Comparison/Contrast

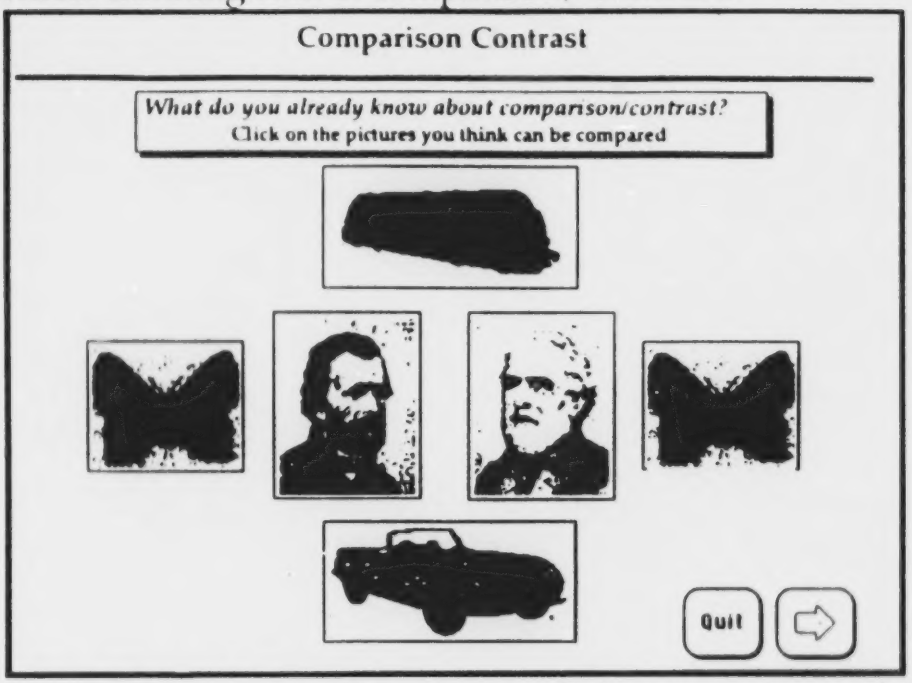
To open or begin the program, look for the icon labled "Comparison/Contrast." If you received the program on several disks, you may have to combine the program from the various disks using the enclosed shareware product Stuffit. When you have the icon labled "Comparison/Contrast" you can double click on it to begin.

The first card identifies the title of the program and the author. As soon as the Click Here button appears on the title card, you or the student may click once to proceed. This will stop the music. You may use this program yourself in the classroom using an LCD panel and an overhead projector, or you may assign it to your students in a lab situation or to be done on an individual basis as you perceive a particular student needs more help with comparison/ contrast critical thinking skills. The manual will be written to tell you what a student may do on his own.

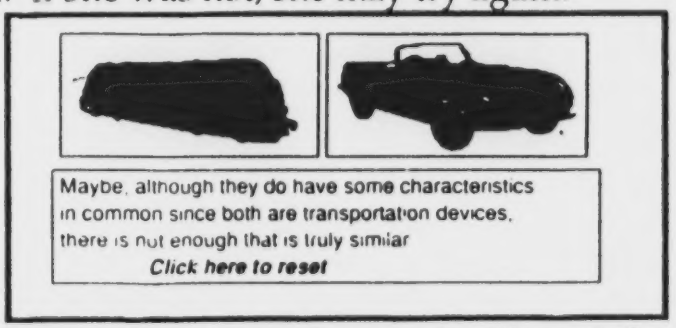


The next card allows the student to give herself a pretest to identify which ideas could be compared using the

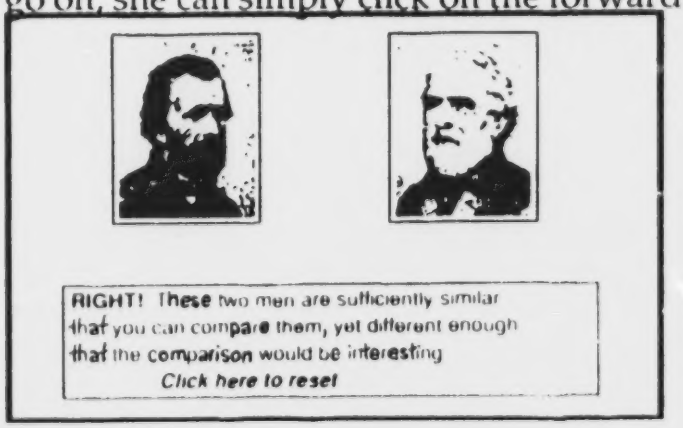
critical thinking skill of comparison/ contrast.


Comparison Contrast
What do you already know about comparison/contrast?
Click on the pictures you think can be compared
Quit

The card gives directions to click on two picture that she thinks can be compared; the program will tell her if she is correct. If she was not, she may try again.


Maybe, although they do have some characteristics
in common since both are transportation devices,
there is not enough that is truly similar
Click here to reset

She may do this as often as she likes. When she is ready to go on, she can simply click on the forward arrow.


RIGHT! These two men are sufficiently similar
that you can compare them, yet different enough
that the comparison would be interesting
Click here to reset

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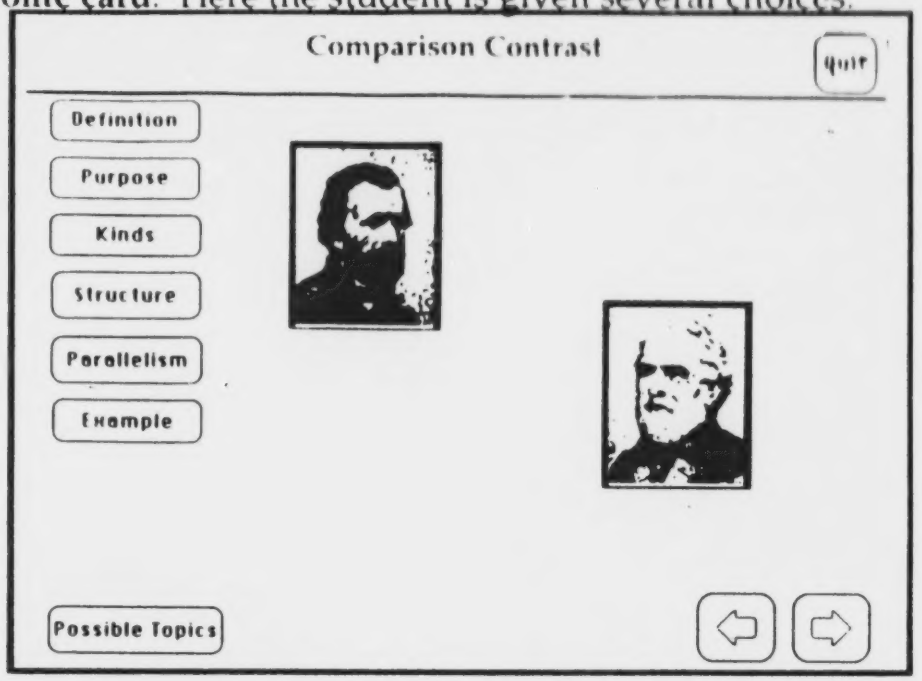
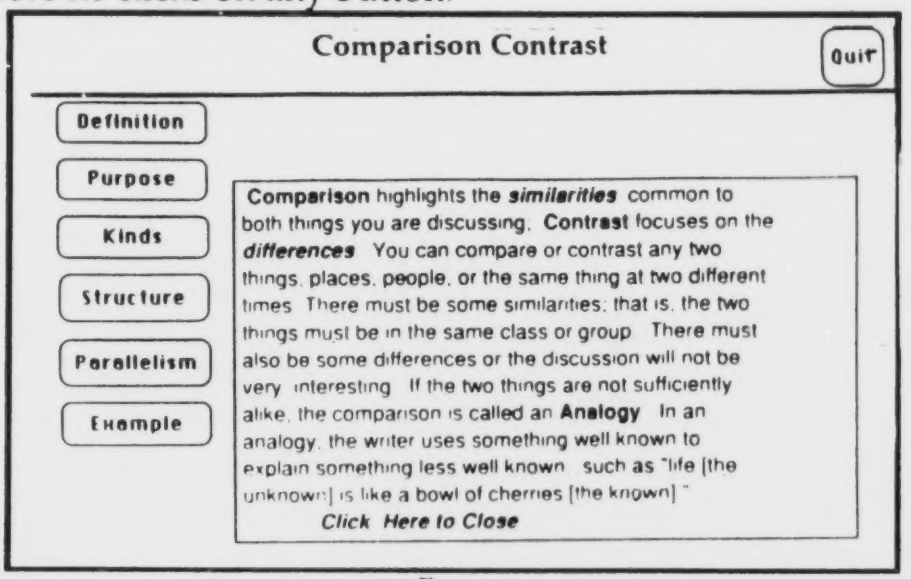
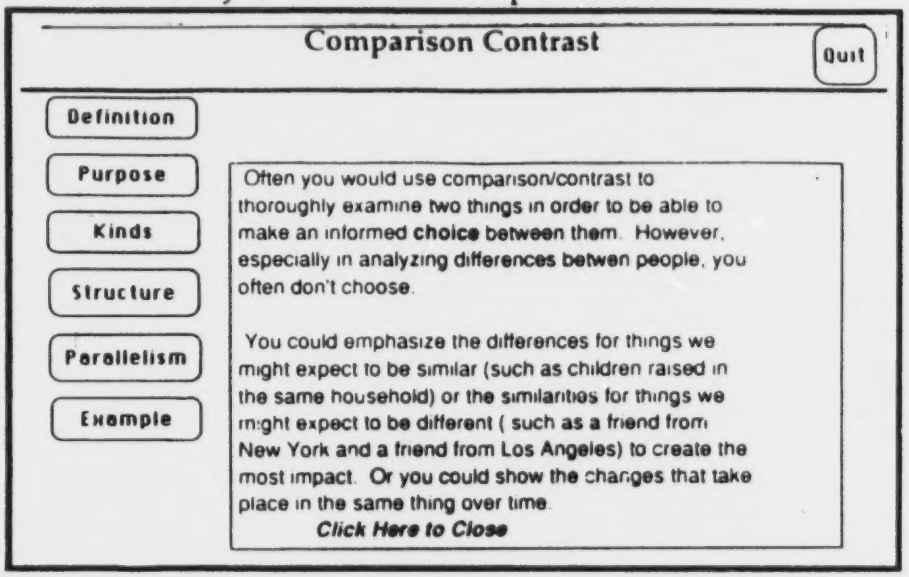
The next card is called the **Comparison/ Contrast Home card**. Here the student is given several choices.



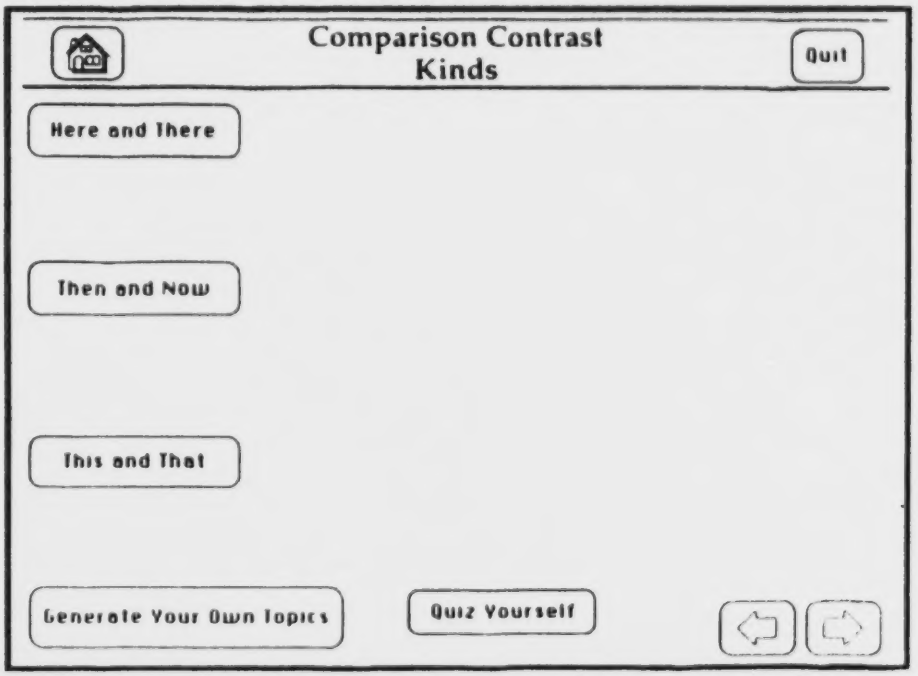
If he would like to read a definition of Comparison/ Contrast as a mode of reading, writing, and critical thinking, then he should click on the Definition button. But perhaps before he sees what the program says, he might want to generate a definition in his own mind, and check himself against the answer given by the computer. He can do this before he clicks on any button.


Comparison Contrast
Quit
Definition
Purpose
Kinds
Structure
Parallelism
Example
Comparison highlights the similarities common to both things you are discussing. Contrast focuses on the differences. You can compare or contrast any two things, places, people, or the same thing at two different times. There must be some similarities; that is, the two things must be in the same class or group. There must also be some differences or the discussion will not be very interesting. If the two things are not sufficiently alike, the comparison is called an Analogy. In an analogy, the writer uses something well known to explain something less well known, such as "life [the unknown] is like a bowl of cherries [the known]."
Click Here to Close

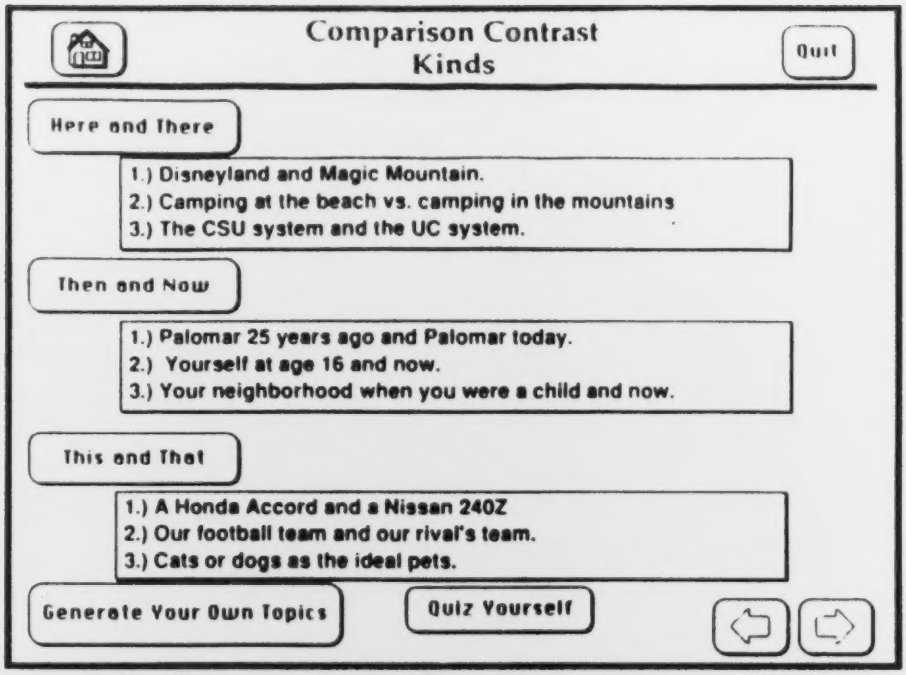
Every essay must have a rhetorical purpose. To discover some possible purposes for Comparison/ Contrast, the student may click on the Purpose button.


Comparison Contrast
Quit
Definition
Purpose
Kinds
Structure
Parallelism
Example
Often you would use comparison/contrast to thoroughly examine two things in order to be able to make an informed choice between them. However, especially in analyzing differences betwen people, you often don't choose.
You could emphasize the differences for things we might expect to be similar (such as children raised in the same household) or the similarities for things we might expect to be different (such as a friend from New York and a friend from Los Angeles) to create the most impact. Or you could show the changes that take place in the same thing over time.
Click Here to Close

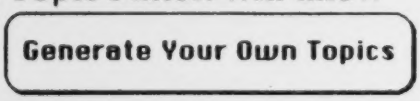
Also there are different kinds of comparison/ contrast essays. The Kinds button will teach the student more. This button will take the student to a new card.

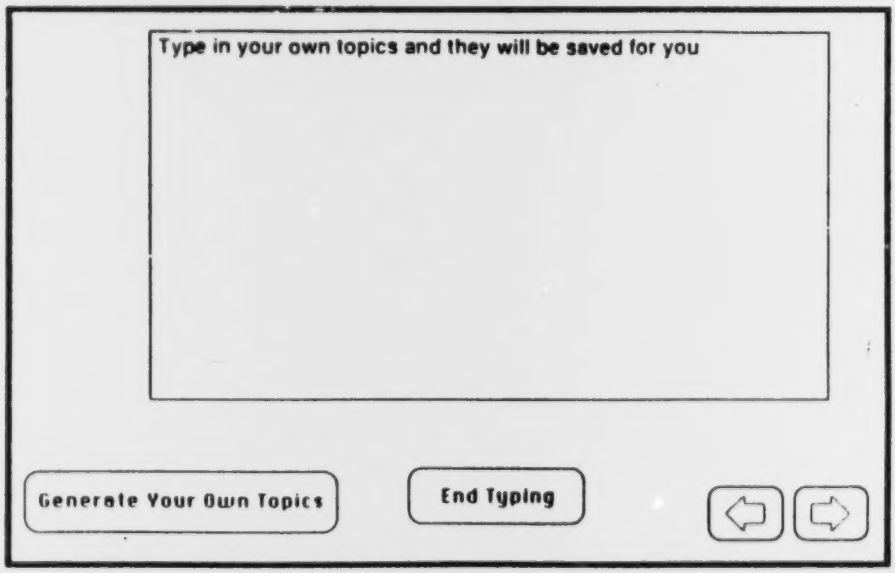


By clicking on any of the buttons of the various kinds of Comparison/Contrast, the student will see three examples of possible topics using that kind.


Comparison Contrast Kinds
Quit
Here and There
1.) Disneyland and Magic Mountain.
2.) Camping at the beach vs. camping in the mountains
3.) The CSU system and the UC system.
Then and Now
1.) Palomar 25 years ago and Palomar today.
2.) Yourself at age 16 and now.
3.) Your neighborhood when you were a child and now.
This and That
1.) A Honda Accord and a Nissan 240Z
2.) Our football team and our rival's team.
3.) Cats or dogs as the ideal pets.
Generate Your Own Topics
Quiz Yourself

The Generate Your Own Topic button will allow your student to create a list of his own possible topics to choose from in writing his own papers.

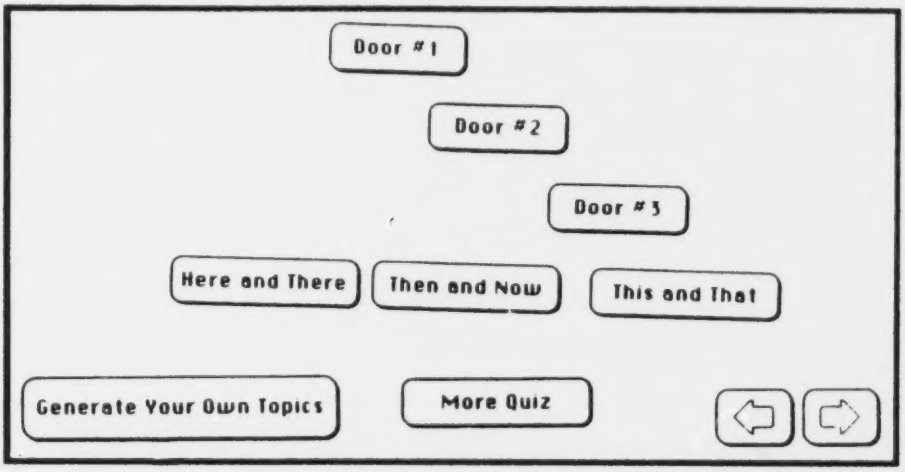




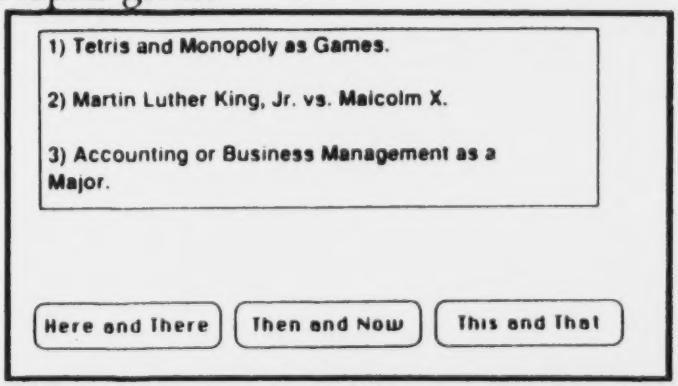
This can be printed out so you can see it. You could ask your student to create a certain number of each kind of topic. When he is finished typing his list, he should click on the End Typing button.

The student can also take a self quiz to make sure he understands the different kinds of comparison/contrast by clicking on the Quiz Yourself button. The student will see this screen:

Quiz Yourself



Your student can click on the "doors" in any order to reveal a list of several topics. He would then choose the corresponding button to identify the kind of comparison/contrast topics given.

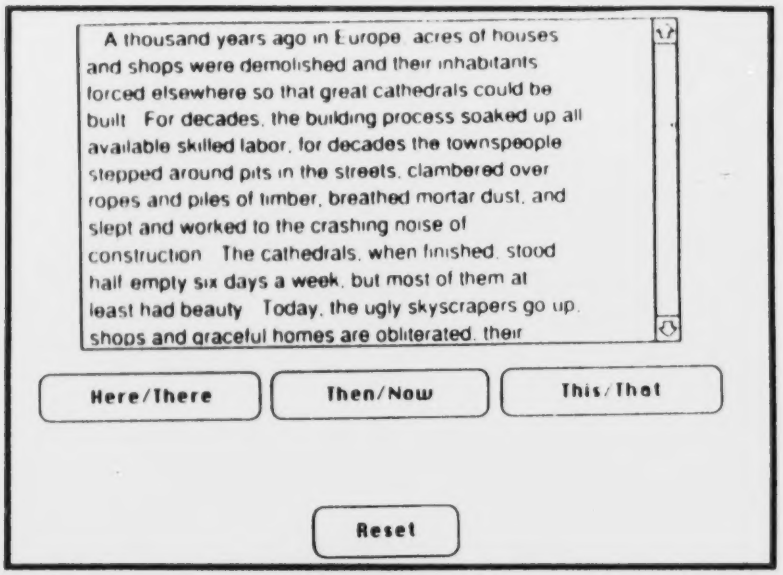

1) Tetris and Monopoly as Games.
2) Martin Luther King, Jr. vs. Malcolm X.
3) Accounting or Business Management as a Major.
Here and There
Then and Now
This and That

If the student is correct, he will see a message telling him so.

Yes, these are This and That topics. **Correct**.

If your student clicks on the More Quiz button, she will be given a paragraph which is developed using one kind of comparison/contrast. She should identify the correct kind by clicking on the appropriate button

More Quiz


A thousand years ago in Europe, acres of houses and shops were demolished and their inhabitants forced elsewhere so that great cathedrals could be built. For decades, the building process soaked up all available skilled labor, for decades the townspeople stepped around pits in the streets, clambered over ropes and piles of timber, breathed mortar dust, and slept and worked to the crashing noise of construction. The cathedrals, when finished, stood half empty six days a week, but most of them at least had beauty. Today, the ugly skyscrapers go up, shops and graceful homes are obliterated, their
Here/There
Then/Now
This/That
Reset

Again, the computer will tell her if her answer is correct.

> Yes, this is a Here and There paragraph. **Correct**.

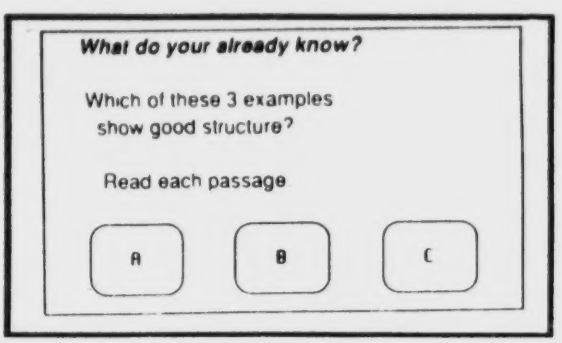
At this point the student may go on to the subsequent cards by using the Forward Arrow or go back to the previous card using the Back Arrow.

At the top left of the card the student will always find a Home Button to take him back to the Comparison Contrast Home card. In the top right corner will

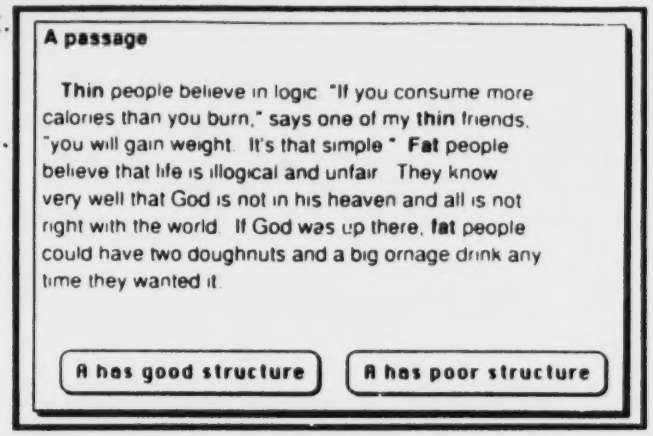
by a Quit Button which will ask the student if he wants to print out the work he has already done before quitting.

The next card discusses the structure of Comparison/Contrast essays.

The student can first take a Pretest to see what he already knows.

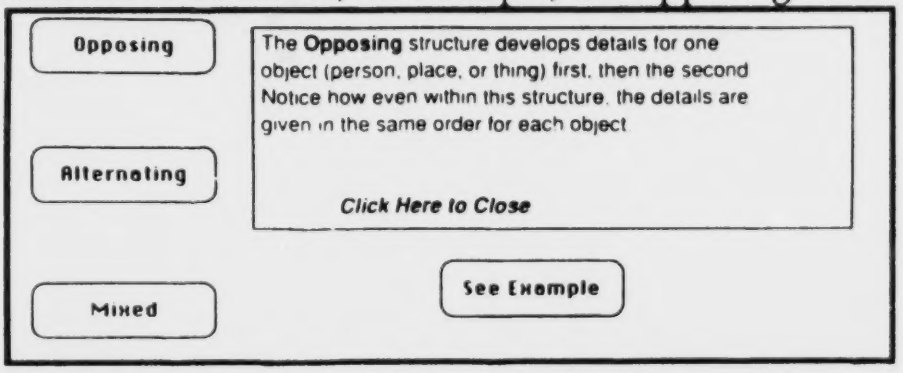


In the pretest the student is asked to read one of three paragraphs and then identify whether that paragraph iswell structured or not.

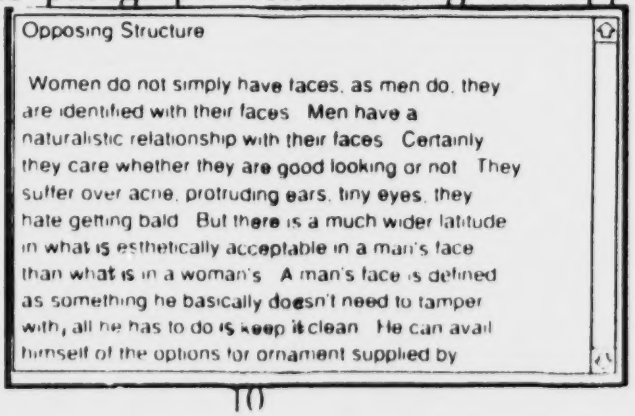

A passage
Thin people believe in logic "If you consume more calories than you burn," says one of my thin friends, "you will gain weight. It's that simple." Fat people believe that life is illogical and unfair. They know very well that God is not in his heaven and all is not right with the world. If God was up there, fat people could have two doughnuts and a big ornage drink any time they wanted it.
A has good structure
A has poor structure

At this point he does not have to be able to identify which structure was used. If he chooses incorrectly, the computer will explain his mistake.

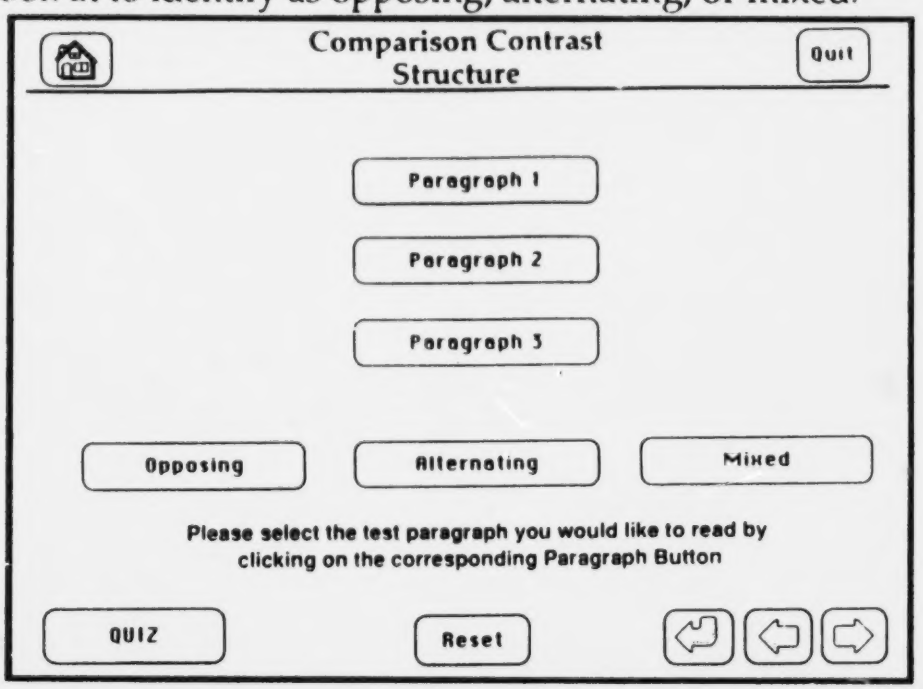
If the student wishes to learn more about structure, he can click on any of the three buttons to get a definition of that kind of structure, for example, the Opposing Button:


Opposing
Alternating
Mixed
The Opposing structure develops details for one object (person, place, or thing) first, then the second. Notice how even within this structure, the details are given in the same order for each object.
Click Here to Close
See Example

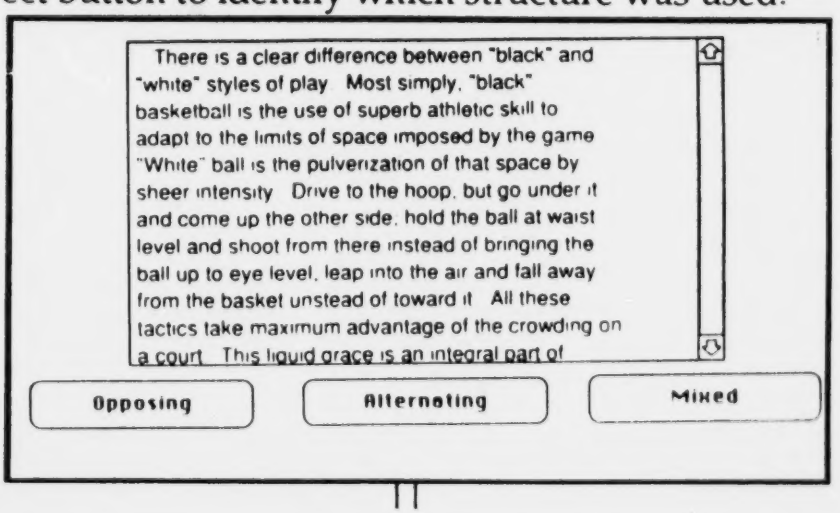
If he would like, he can click on the See Example button to read a sample paragraph written using the Opposing structure.


Opposing Structure
Women do not simply have faces, as men do, they are identified with their faces. Men have a naturalistic relationship with their faces. Certainly they care whether they are good looking or not. They suffer over acne, protruding ears, tiny eyes, they hate getting bald. But there is a much wider latitude in what is esthetically acceptable in a man's face than what is in a woman's. A man's face is defined as something he basically doesn't need to tamper with, all he has to do is keep it clean. He can avail himself of the options for ornament supplied by

Your student can do the same for the other two structures. When she is ready, she may click on the Quiz button to test her ability to identify the structure of a particular paragraph. This will give the student a choice of three paragraphs to look at to identify as opposing, alternating, or mixed.



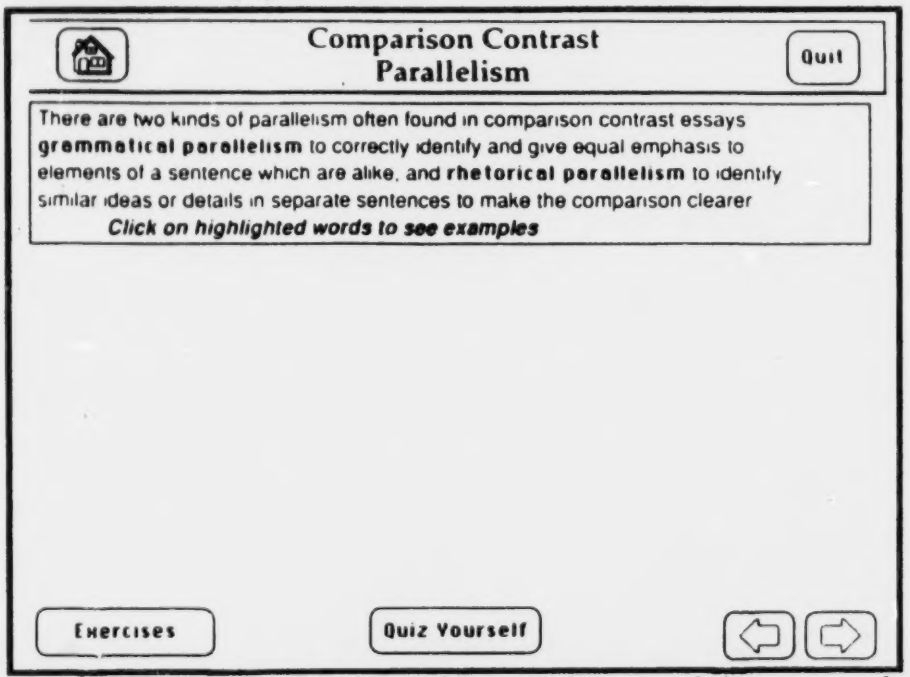
By clicking on any of the paragraph buttons, she will be shown a paragraph which illustrates one of the structures of comparison/contrast and will be asked to click on the correct button to identify which structure was used.


There is a clear difference between "black" and "white" styles of play. Most simply, "black" basketball is the use of superb athletic skill to adapt to the limits of space imposed by the game. "White" ball is the pulverization of that space by sheer intensity. Drive to the hoop, but go under it and come up the other side, hold the ball at waist level and shoot from there instead of bringing the ball up to eye level, leap into the air and fall away from the basket instead of toward it. All these tactics take maximum advantage of the crowding on a court. This liquid grace is an integral part of
Opposing
Alternating
Mixed

Reset

If she would like to review the definitions or examples of the various structures, she may click on the Reset button to return to the original set-up of the card.

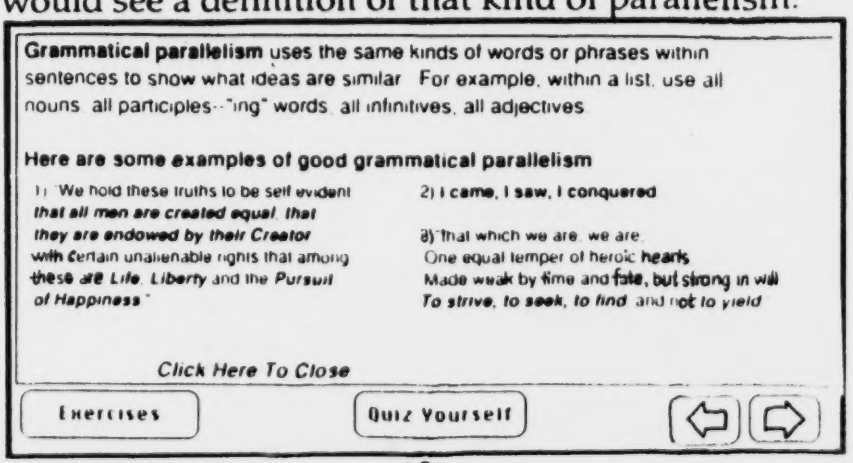
When she is satisfied that she has mastered the terminology associated with the structure for comparison/contrast, she may go on to the next card to study Parallelism.


Comparison Contrast
Parallelism
Quit
There are two kinds of parallelism often found in comparison contrast essays **grammatical parallelism** to correctly identify and give equal emphasis to elements of a sentence which are alike, and **rhetorical parallelism** to identify similar ideas or details in separate sentences to make the comparison clearer
Click on highlighted words to see examples
Exercises
Quiz Yourself

This card gives a definition of Parallelism and discusses the two different kinds of parallelism: grammatical and rhetorical. If your student clicks on the highlighted words,

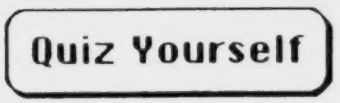
grammatical parallelism

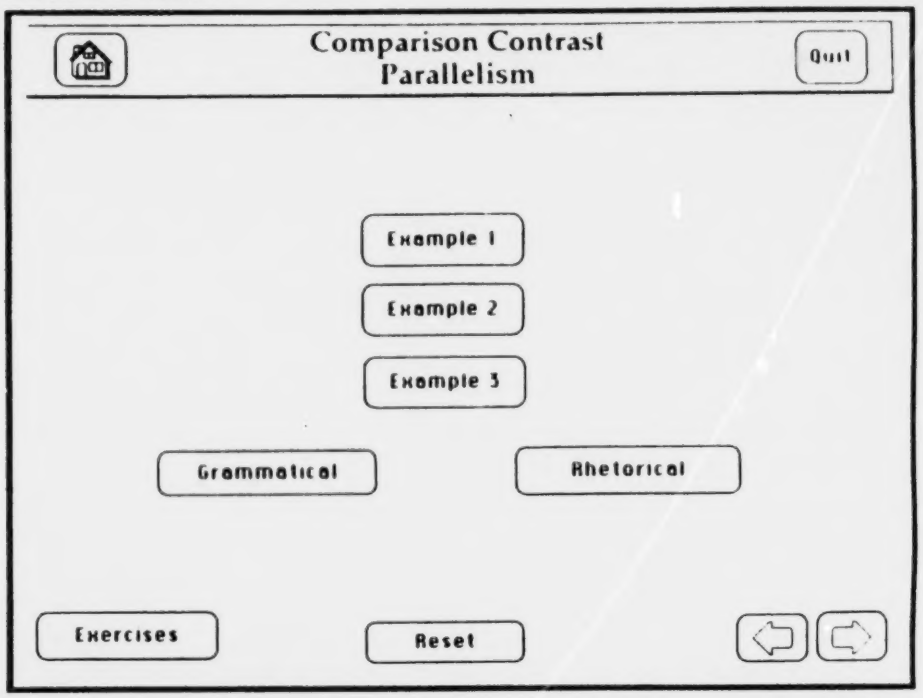
he would see a definition of that kind of parallelism.


Grammatical parallelism uses the same kinds of words or phrases within sentences to show what ideas are similar. For example, within a list, use all nouns, all participles--"ing" words, all infinitives, all adjectives
Here are some examples of good grammatical parallelism
1) "We hold these truths to be self evident *that all men are created equal, that they are endowed by their Creator* with certain unalienable rights that among these *are Life, Liberty* and the *Pursuit of Happiness*."
2) **I came, I saw, I conquered**
3) "That which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find and not *to yield*
Click Here To Close
Exercises
Quiz Yourself

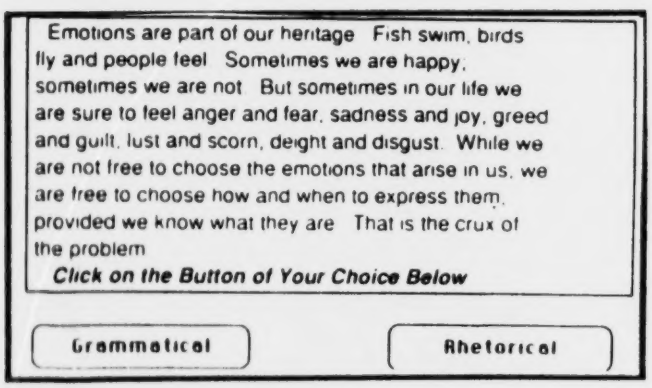
There are examples of grammatical parallelism given also. He can also see a definition and examples of rhetorical parallelism.

When your student is ready to take a quiz, he can click on the Quiz Yourself button.





He can then choose to begin with any of the three examples by clicking on the appropriate button. This will show him a passage which contains some kind of parallelism which he should identify as either grammatical or rhetorical parallelism.


Emotions are part of our heritage Fish swim, birds fly and people feel Sometimes we are happy, sometimes we are not But sometimes in our life we are sure to feel anger and fear, sadness and joy, greed and guilt, lust and scorn, delight and disgust. While we are not free to choose the emotions that arise in us, we are free to choose how and when to express them, provided we know what they are That is the crux of the problem
Click on the Button of Your Choice Below
Grammatical
Rhetorical

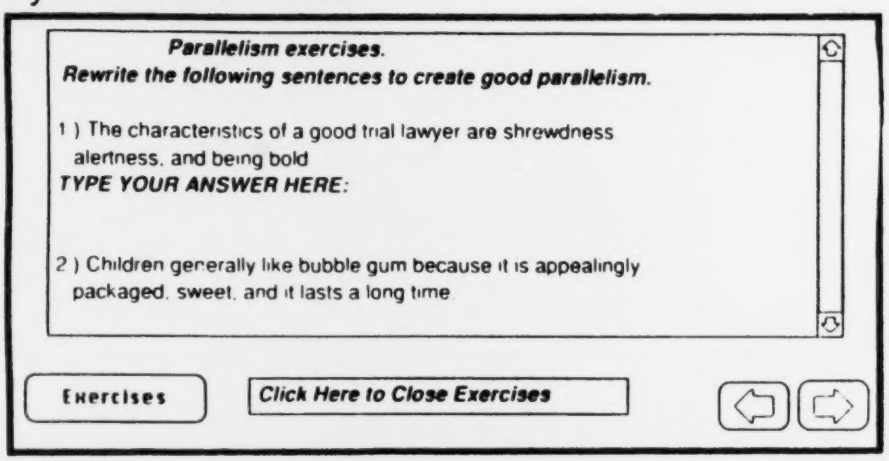
The computer will tell him if he is correct. Or he can go back to the definition and see the examples of grammatical and rhetorical parallelism by clicking on the Reset button.

Reset

There is an exercise which gives several sentences that are not presently parallel but which could become parallel with a little changing. To do this she should click on the Exercises button.

Exercises

This exercise can be printed out if you would like to see your student's work.

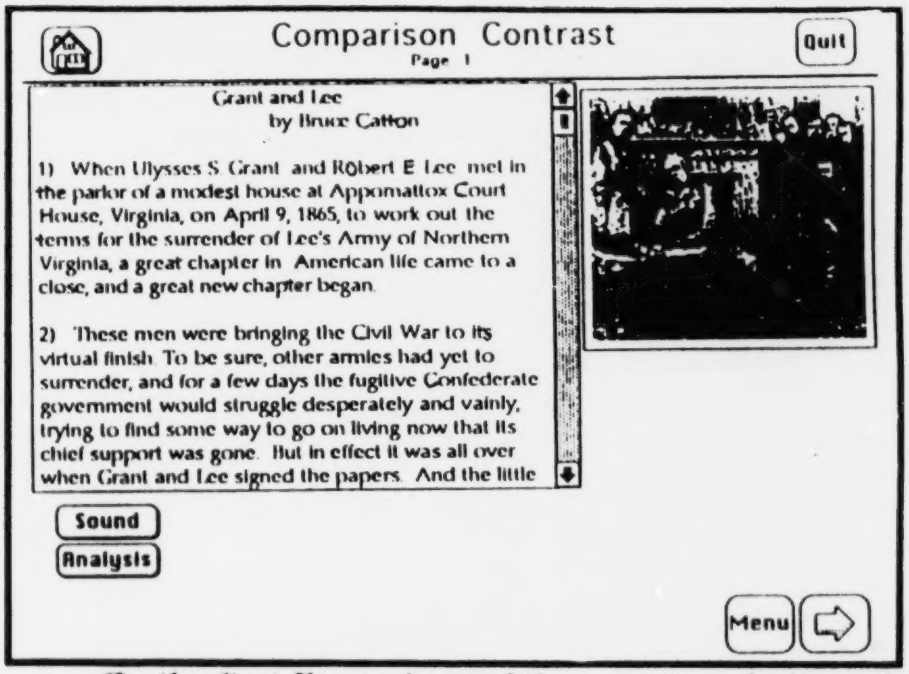

Parallelism exercises.
Rewrite the following sentences to create good parallelism.
1) The characteristics of a good trial lawyer are shrewdness alertness, and being bold
TYPE YOUR ANSWER HERE:
2) Children generally like bubble gum because it is appealingly packaged, sweet, and it lasts a long time
Exercises
Click Here to Close Exercises

When the student is finished, she should click where it says "Click here to Close Exercises."

At this point the student should have the prerequisite skills needed to handle Comparison / Contrast. He can click on the Forward Arrow to see an example of an essay written using that mode. Or he can use the Home button to get back to the Comparison / Contrast Home card and from there choose the Example button.

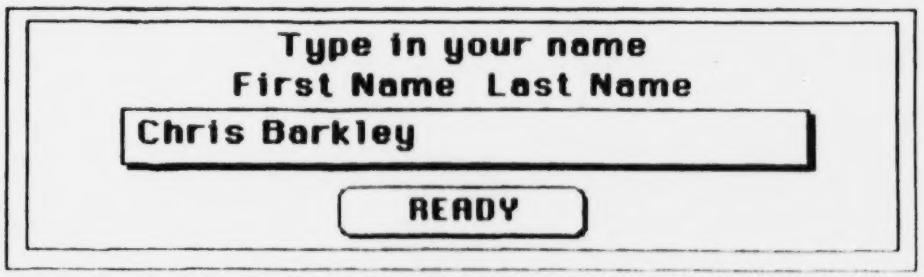
As soon as the student goes to this card, the music should begin. If the student does not want the music, he can click on the Stop Music button.

Stop Music


Comparison Contrast
Page 1
Quit
Grant and Lee
by Bruce Catton
1) When Ulysses S. Grant and Robert E. Lee met in the parlor of a modest house at Appomattox Court House, Virginia, on April 9, 1865, to work out the terms for the surrender of Lee's Army of Northern Virginia, a great chapter in American life came to a close, and a great new chapter began.
2) These men were bringing the Civil War to its virtual finish. To be sure, other armies had yet to surrender, and for a few days the fugitive Confederate government would struggle desperately and vainly, trying to find some way to go on living now that its chief support was gone. But in effect it was all over when Grant and Lee signed the papers. And the little
Sound
Analysis
Menu

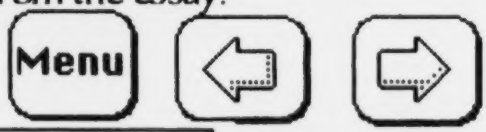
On the first Example card there are two buttons for additional information or enjoyment. The Sound button will allow you to replay "Ashokan Farewell" from Ken Burns' Civil War series made for PBS. The Analysis button will allow you to see or hear (or both) an analysis of the entire essay.

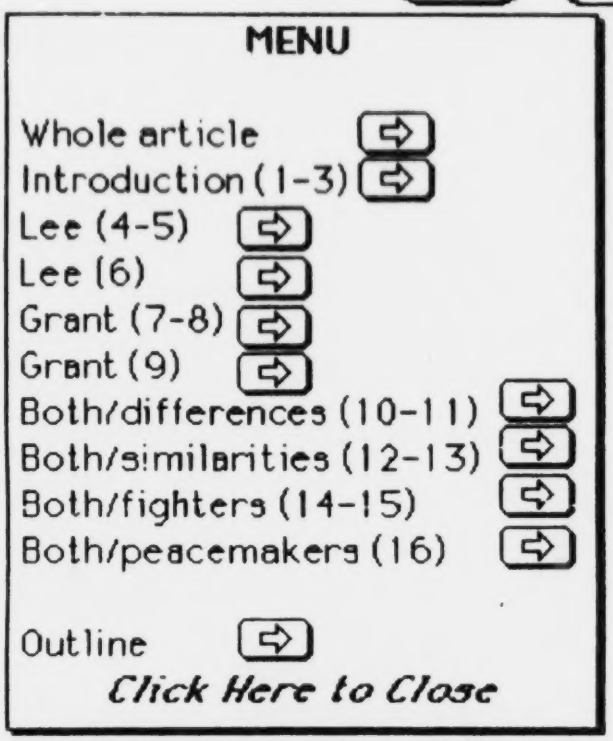
At the top of the card are two important buttons. The Home button will take you back to the Comparison/ Contrast Home card. The Quit button will ask your student if he wants to print any work he's done first. Whenever the student chooses to quit, a box will put up asking him if he would like to print his work before quitting. If he says "Print" then another box will ask him to type in hisname so that his work can be identified.



Your student can print out any notes he's written, any exercises he's done or his outline. When he does quit, the program will erase any typing he's put in so that the next person to use the program will have a clean copy to use.

In the bottom right hand corner your student will always find additional buttons, a forward and return button to go in chronological order between the cards, and a Menu button. Whenhe clicks on the Menu button a field will appear with forward arrows to allow him to find particular paragraphs from the essay.





Using this Menu, the student can go directly to any card he wishes. This will be especially helpful for you as a teacher if you are using the program in the classroom with an overhead projector because then you can skip to the card on which you want to demonstrate something. To stay on the same card, simply click on the Menu field.

On subsequent Example cards after your student clicks on the Sound button, he can choose the Hear Passage button to hear the passage read to him. Some students learn better aurally rather than visually so hearing the passage will help with understanding. This might be especially helpful for ESL students or students with various problems

with reading. As soon as the reading begins a Stop Reading button will appear. If he does not want to listen to the reading of the entire passage, he can click there. Otherwise that button will disappear when the reading is finished.

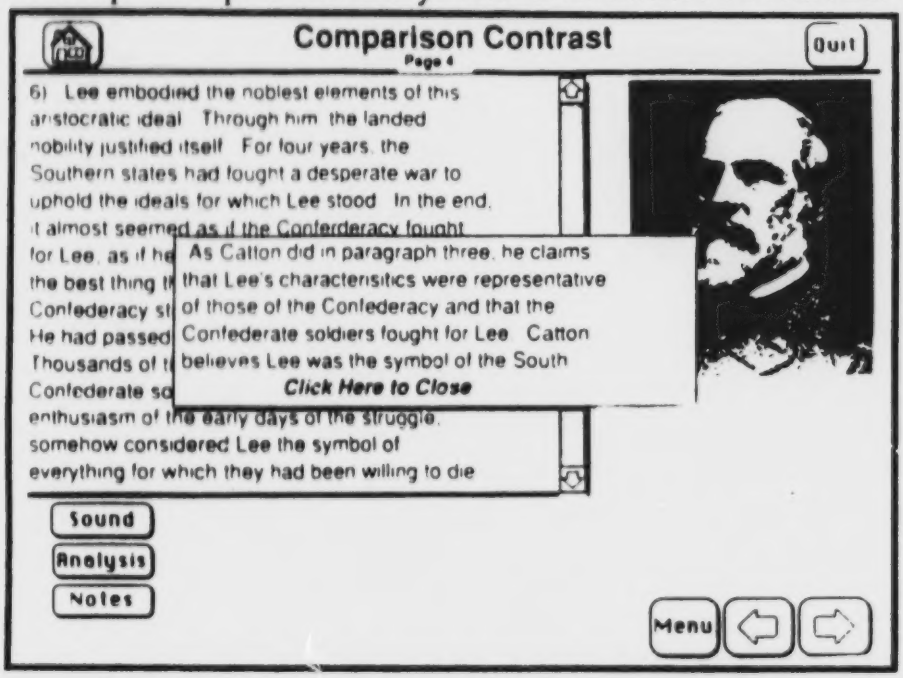
Most of the Example cards will play music as you get to them. Again, you can stop this music. Also you can replay the music using the Play Music button, after you clicked on Sound. Below is a list of the card on which you can call up music, usually one to two minutes of each.

P 1	All Text	"Ashokan Farewell"
P 2	Intro (1-3)	"Battlehymn of the Republic"
P 3	Lee (4-5)	"Dixie"
P 4	Lee (6)	"Dixie"
P 5	Grant (7-8)	"Yankee Doodle"
P 6	Grant (9)	"Yankee Doodle"
P 7	Both	
	/ Diff (10-11)	"Battle Hymn of"
P 8	/ Sim(12-13)	"Ashokan Farewell"
P 9	/ Fight (14-15)	"Battlehymn of the Republic"
P 10	/ Peace(16)	"Star-Spangled Banner"

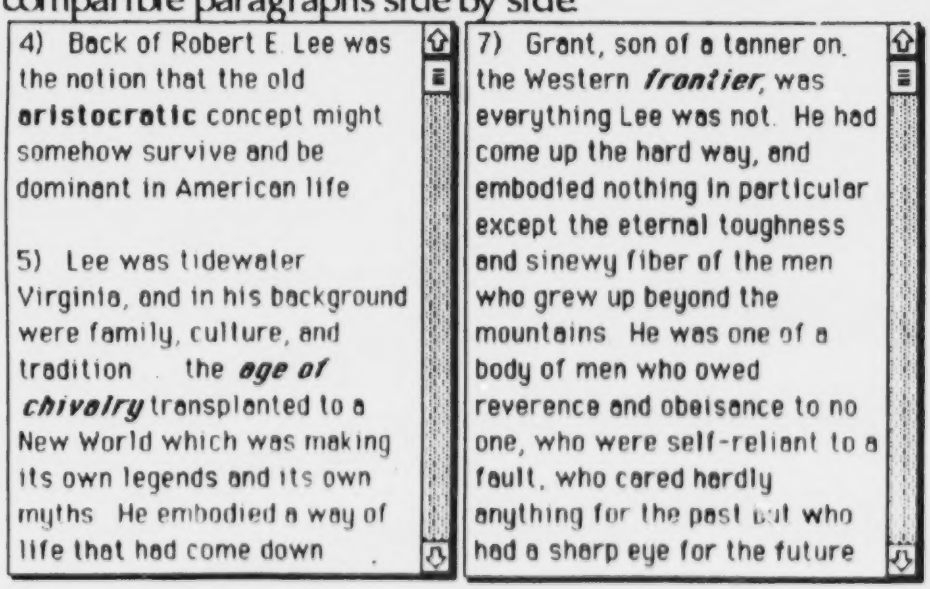
When your student has read the paragraphs from the essay, he may want to read the analysis of that passage. This is a sample of the kind of analysis your student will see; this analyzes the entire essay.

> Catton's structure in this essay parallels his content. He separates Lee and Grant by developing Lee's background in three paragraphs, then Grant's, also in three paragraphs. Their differences are emphasized at first, and they seem far apart in philosophy just as the country itself was at odds at the beginning of the war. References to Lee and Grant get closer together as the essay proceeds until close to the end they are refered to in the same paragraph.
>
> ***Click Here to Close***

By clicking on the Analysis button, your student can see an analysis for each separate passage. These analyses will show up on top of the essay field and cannot be moved.

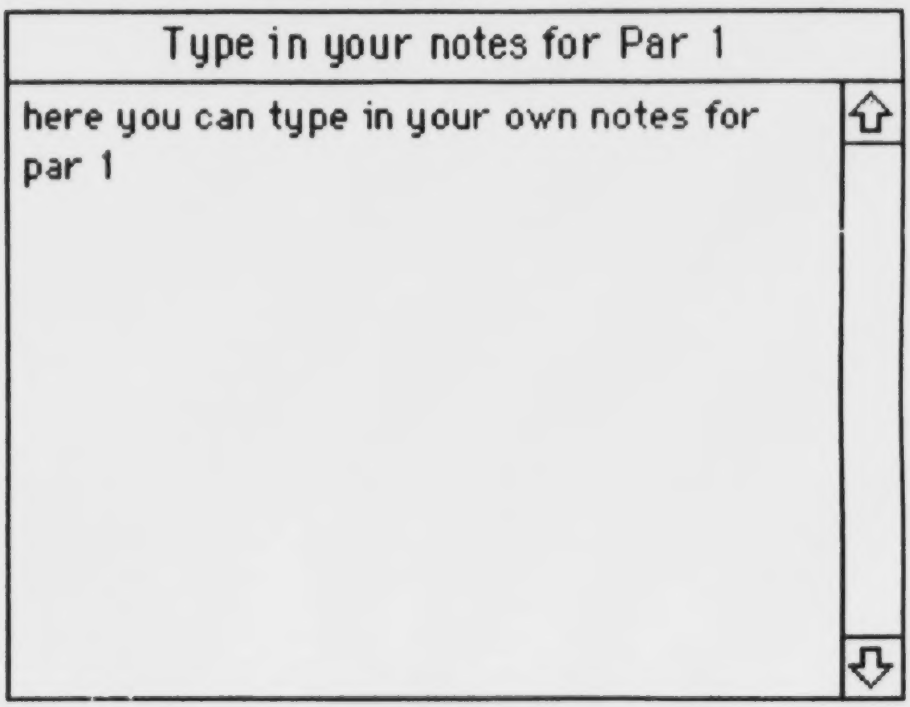

Comparison Contrast
Quit
Page 4
6) Lee embodied the noblest elements of this aristocratic ideal Through him the landed nobility justified itself For four years, the Southern states had fought a desperate war to uphold the ideals for which Lee stood In the end, it almost seemed as if the Confederacy fought for Lee, as if he
the best thing t
Confederacy st
He had passed
Thousands of t
Confederate so
enthusiasm of the early days of the struggle.
somehow considered Lee the symbol of everything for which they had been willing to die
As Catton did in paragraph three, he claims that Lee's characterisitics were representative of those of the Confederacy and that the Confederate soldiers fought for Lee Catton believes Lee was the symbol of the South
Click Here to Close
Sound
Analysis
Notes
Menu

In this program your student can actually see and compare paragraphs which deal with Grant with those which deal with Lee by choosing the Compare to Grant button under the Analysis button. He would then see comparible paragraphs side by side.

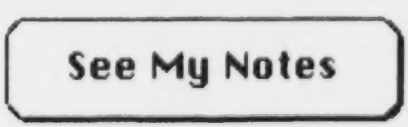

4) Back of Robert E Lee was the notion that the old **aristocratic** concept might somehow survive and be dominant in American life
5) Lee was tidewater Virginia, and in his background were family, culture, and tradition the ***age of chivalry*** transplanted to a New World which was making its own legends and its own myths He embodied a way of life that had come down
7) Grant, son of a tanner on the Western ***frontier***, was everything Lee was not. He had come up the hard way, and embodied nothing in particular except the eternal toughness and sinewy fiber of the men who grew up beyond the mountains He was one of a body of men who owed reverence and obeisance to no one, who were self-reliant to a fault, who cared hardly anything for the past but who had a sharp eye for the future

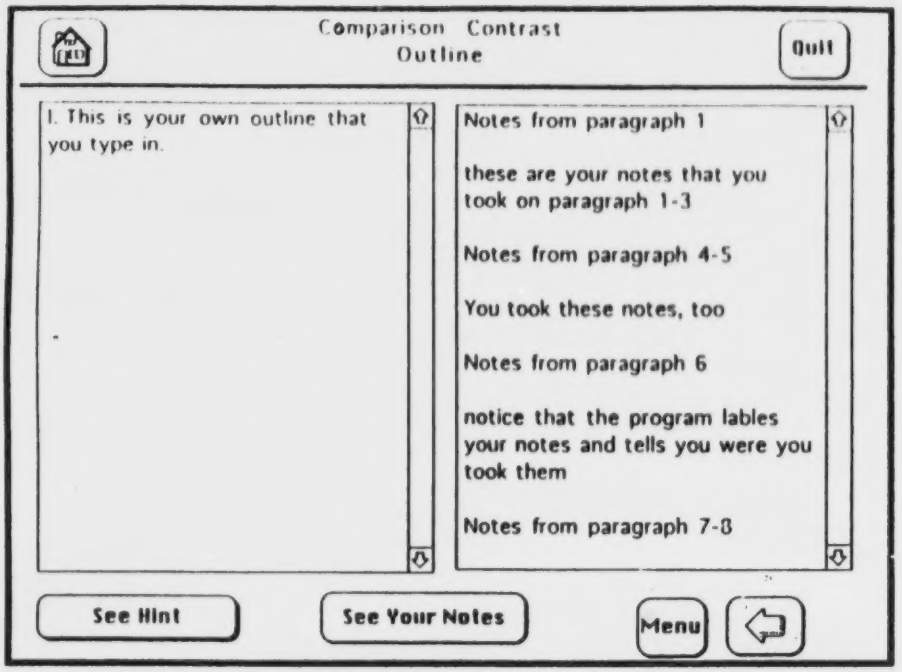
BEST COPY AVAILABLE

When he has had a chance to read the passage and see the analysis, your student may want to click on the Notes button to take his own notes of the passage for later use when he is asked to write an outline of the essay. When he does a pop up field will appear that he can type into. If this field is in the way of his being able to read the passage, he can move it by clicking on the field which says "Your notes for paragraph 1" and dragging the field to a new position.

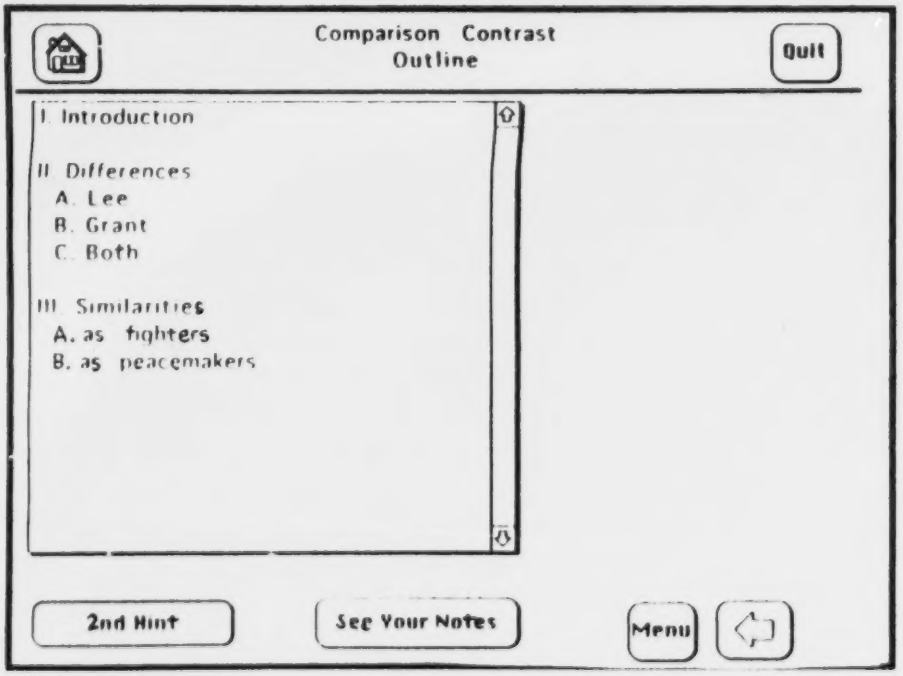


When your student has read through the entire essay and taken notes, she is ready to write her own outline. Either use the Menu button and choose the Outline arrow, or use the Forward arrow from the last Example card. On the Outline card there will be a place for your student to type in her own outline. But first she might want to review her notes. She can click on the See My Notes button.

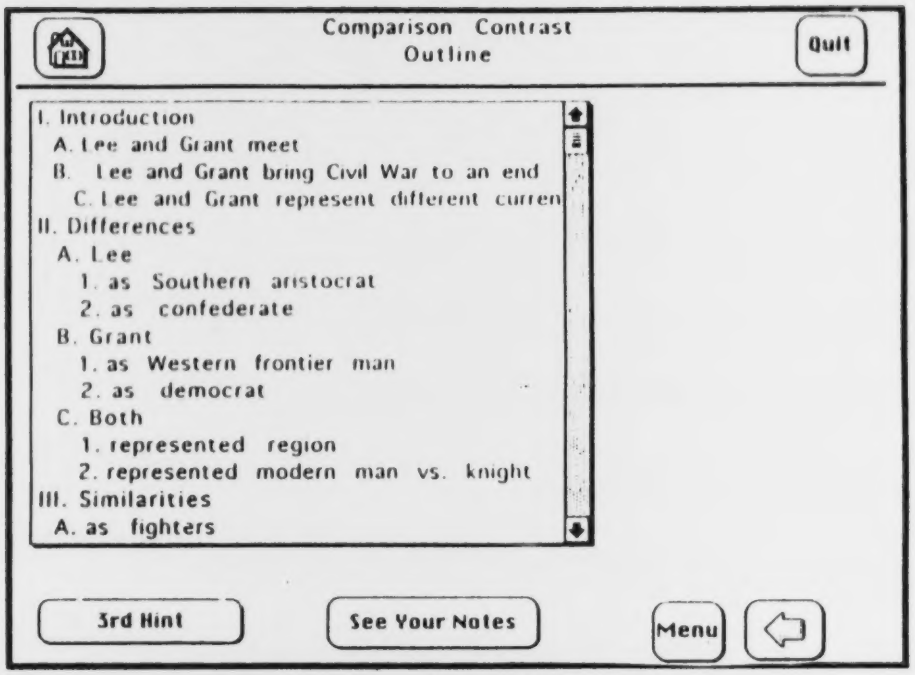



Comparison Contrast
Outline
Quit
I. This is your own outline that you type in.
Notes from paragraph 1
these are your notes that you took on paragraph 1-3
Notes from paragraph 4-5
You took these notes, too
Notes from paragraph 6
notice that the program lables your notes and tells you were you took them
Notes from paragraph 7-8
See Hint
See Your Notes
Menu

If your student wants a hint about how to begin the outline, he can click on the See Hint button.



The student can get two more hints if he needs them. The third hint shows one way of writing the entire outline.



Here is one way of writing the entire outline:

I. Introduction
   - A. Lee and Grant meet
     1. where — Appomattox Court House, Virginia
     2. when — April 9, 1865
     3. why — surrender of Lee's army to Grant
   - B. Lee and Grant bring Civil War to an end
     1. other armies had yet to surrender
     2. Confederate army still struggled on
   - C. Lee and Grant represent different current

II. Differences
   - A. Lee
     1. as Southern aristocrat
     2. as confederate
   - B. Grant
     1. as Western frontier man
     2. as democrat
   - C. Both
     1. represented region
     2. represented modern man vs. chivalrous knight

III Similarities
  A. as fighters
    1. tenacity and fidelity
      a. Grant — Mississippi Valley
      b. Lee — Petersburg
    2. daring and resourceful
      a. Lee – Second Manassas and Chancellorsville
      b. Grant — Vicksburg
  B. as peacemakers

When your student has written his own outline, he can quit the program. He will be asked if he wants to print out his work. If he would like to print, he will be asked to type in his name.

We hope both you and your students enjoy this program and get much use from it.

Sponsored by an FII grant

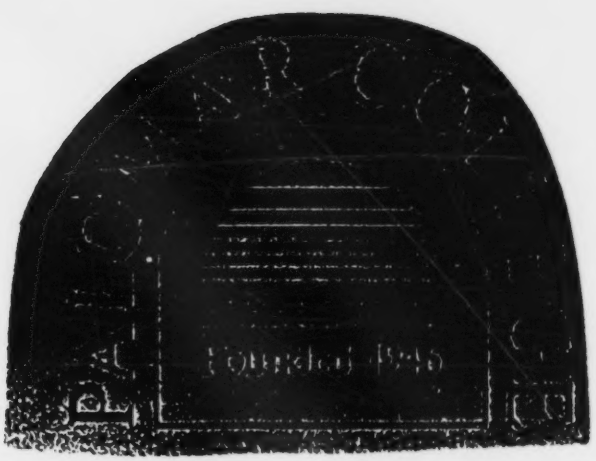
CALIFORNIA COMMUNITY COLLEGES

Critical Thinking

Reading and Writing

Modules

Comparison/Contrast



Student's Manual

Critical Thinking

Reading and Writing

Modules

Comparison/Contrast

Student's Manual

Written by

Christine Barkley

Aided by John Goldsworthy and Mark Hopkins

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Sponsored by an FII Grant #92-0017

Introduction

This program is designed to help you, a student of any skill level, to learn more about both the reading and writing critical thinking skills in Comparison/Contrast. You can skip around in the program based on the level of prerequisite skills you have or go through in the order the material is presented. You can go straight to the essay if you would like or review the preliminary material first.

As you are going through this program on your own, you many quiz yourself often, do as many of the exercises as you would like. Your instructor may assign certain exercises, and you will have the option of printing out your work to turn in. Some prerequisite skills which you will need and some terminology which many help you to understand comparison/contrast better are provided under the "Kinds," "Structure," and "Components" sections in the program.

The passage which has been chosen as a sample comparison/contrast essay, "Lee and Grant" by Bruce Catton, is an excellent example of this critical thinking mode. It may be read in its entirety on the first "card" or read a few paragraphs at a time for better comprehension on subsequest "cards." You may take notes on the essays using the "Pop-up notes" on each page.

To illustrate comprehension of the content of Catton's essay and also to demonstrate understanding of his analysis techniques and structure, you are encouraged to create an outline of this essay. You may use the notes you took as you looked at the individual paragraphs and go back and forth from any "card" in the program as often as you like. If you need a hint or two, you can click on the appropriate button on the "Outline" card.

When you have completed this program, you should understand the different kinds of comparison/contrast essays, the choices of structure, and the prerequisite skill of parallelism. You will also have analyzed an excellent

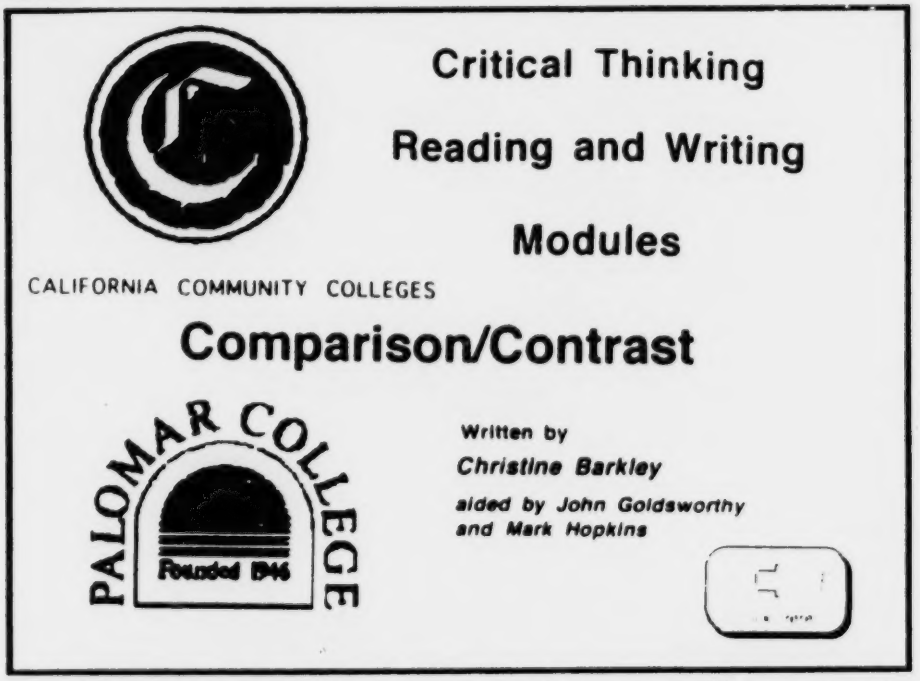
comparison/contrast essay and written your own outline of that essay. I hope you enjoy this program.

How to Use this Manual

Comparison/Contrast

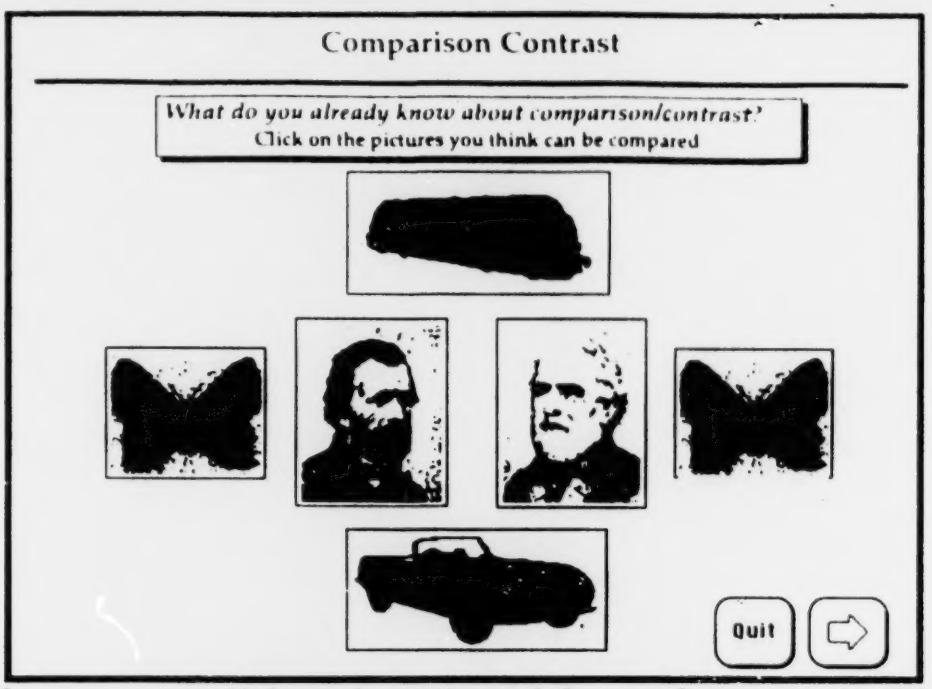
To open or begin the program, look for the icon labled "Comparison/Contrast." If you received the program on several disks, you may have to combine the program from the various disks using the enclosed shareware product Stuffit. When you have the icon labled "Comparison/Contrast" you can double click on it to begin.

The first card identifies the title of the program and the author. As soon as the Click Here button appears on the title card, you may click once to proceed. This will stop the music.

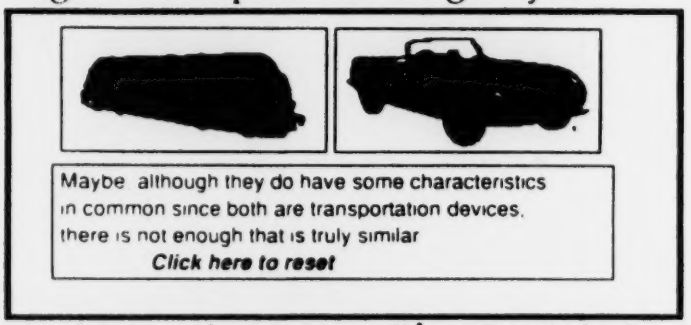


The next card allows you to give yourself a pretest to identify which ideas could be compared using the critical thinking skill of comparison/ contrast.

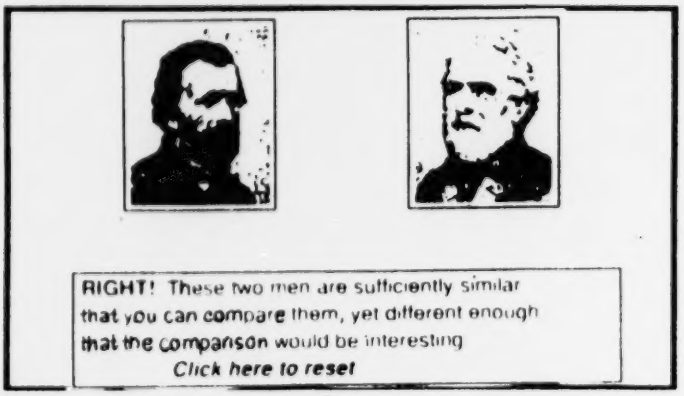
The card asks you to click on two picture that you think can be compared; the program will tell you if you are correct. If you were not, you may try again.


Comparison Contrast
What do you already know about comparison/contrast?
Click on the pictures you think can be compared
Quit

If you were to click on the train and the car, for example, this is the message the computer would give you.

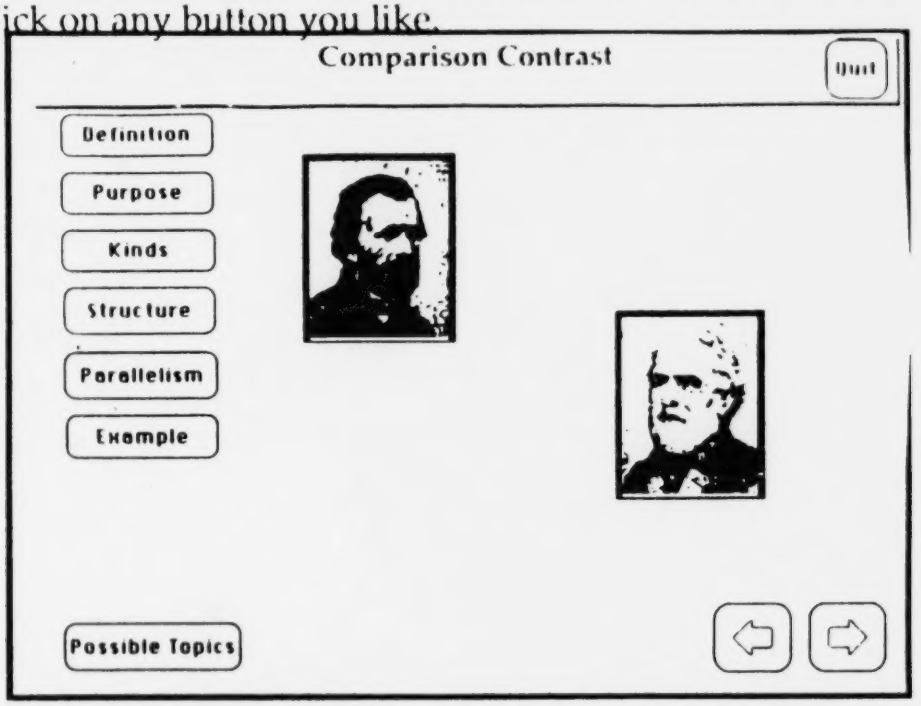

Maybe although they do have some characteristics
in common since both are transportation devices,
there is not enough that is truly similar
Click here to reset

You may do this as often as you like. It might be fun to see what all the different combinations provide. When you are ready to go on, click on the Forward Arrow.

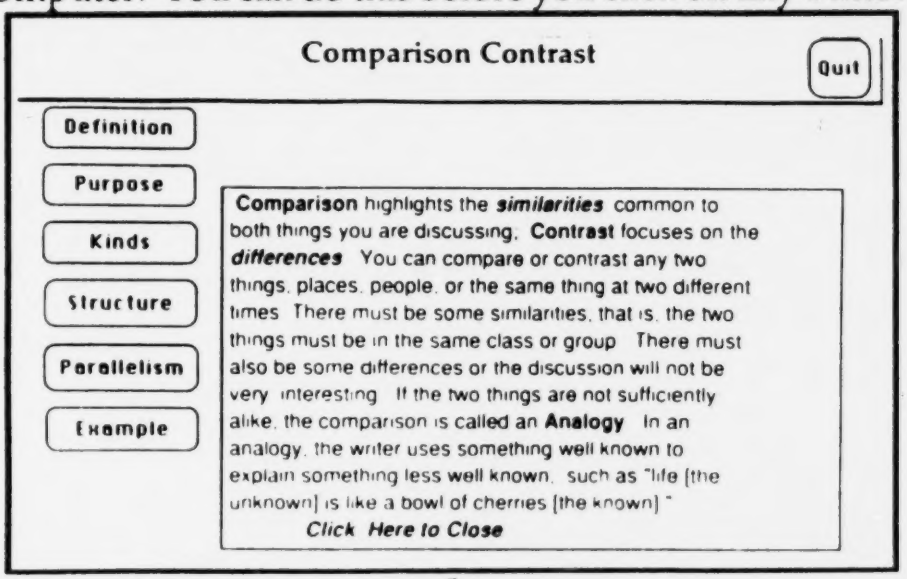

RIGHT! These two men are sufficiently similar
that you can compare them, yet different enough
that the comparison would be interesting
Click here to reset

4

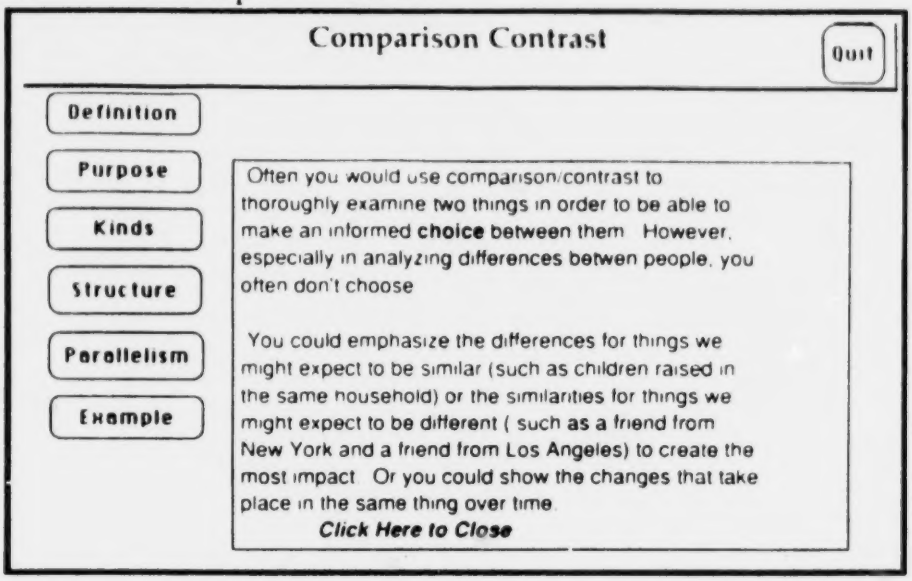
The next card is called the **Comparison/ Contrast Home card**. On this card you will be given several choices. Click on any button you like.



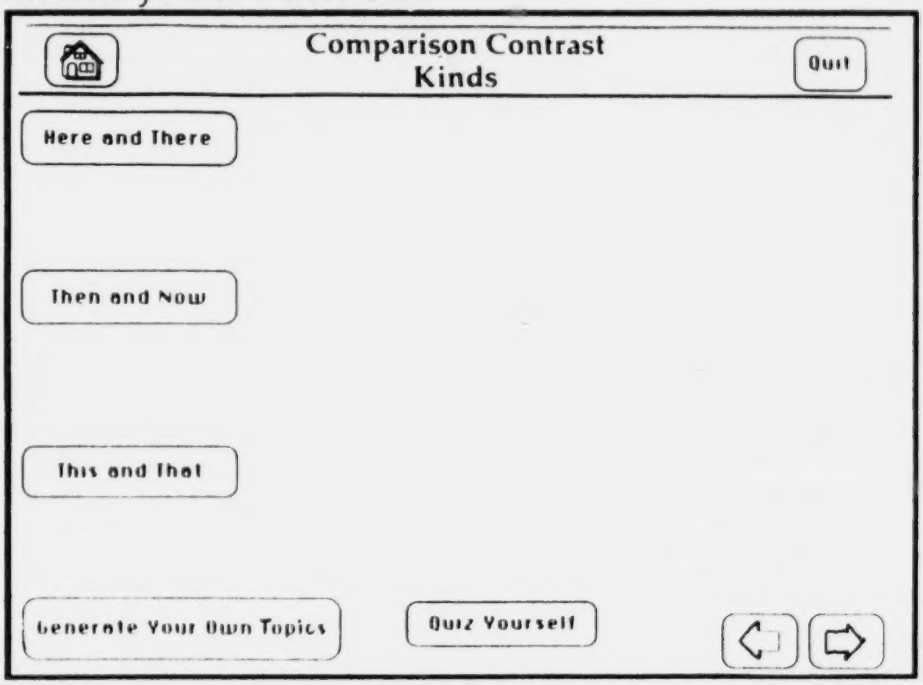
To read a definition of Comparison/Contrast as a mode of reading, writing, and critical thinking, click on the Definition button. But perhaps before you see what the program says, you might want to think of your own definition and check yourself against the answer given by the computer. You can do this before you click on any button.


Comparison Contrast
Quit
Definition
Purpose
Kinds
Structure
Parallelism
Example
Comparison highlights the ***similarities*** common to both things you are discussing. **Contrast** focuses on the ***differences*** You can compare or contrast any two things, places, people, or the same thing at two different times There must be some similarities, that is, the two things must be in the same class or group There must also be some differences or the discussion will not be very interesting If the two things are not sufficiently alike, the comparison is called an **Analogy** In an analogy, the writer uses something well known to explain something less well known, such as "life [the unknown] is like a bowl of cherries [the known] "
Click Here to Close

Every essay must have a rhetorical purpose. To discover some possoble purposes for Comparison/Contrast, click on the Purpose button.

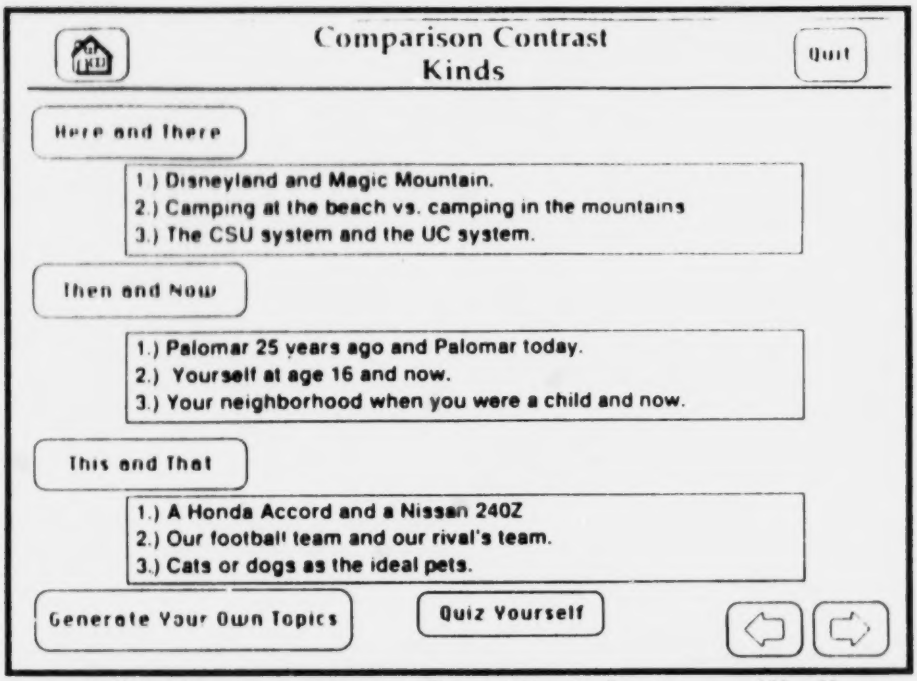

Comparison Contrast
Quit
Definition
Purpose
Kinds
Structure
Parallelism
Example
Often you would use comparison/contrast to thoroughly examine two things in order to be able to make an informed choice between them. However, especially in analyzing differences betwen people, you often don't choose
You could emphasize the differences for things we might expect to be similar (such as children raised in the same household) or the similarities for things we might expect to be different (such as a friend from New York and a friend from Los Angeles) to create the most impact. Or you could show the changes that take place in the same thing over time.
Click Here to Close

Also there are different kinds of comparison/ contrast essays. The Kinds button will teach you more. This button will take you to a new card.

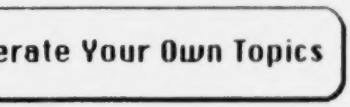


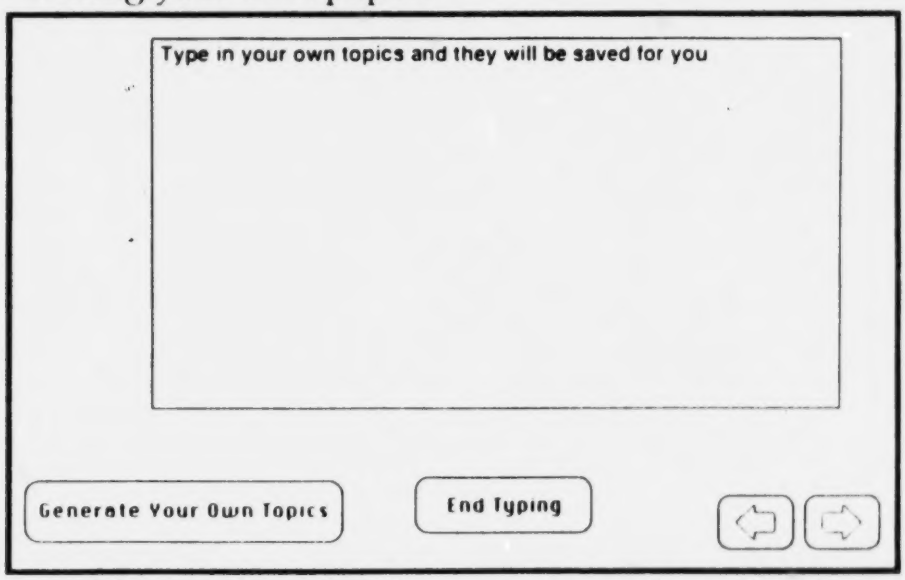
By clicking on any of the buttons of the various kinds of Comparison/Contrast, the student will see three examples of possible topics using that kind.

6


Comparison Contrast
Kinds
Quit
Here and there
1.) Disneyland and Magic Mountain.
2.) Camping at the beach vs. camping in the mountains
3.) The CSU system and the UC system.
Then and Now
1.) Palomar 25 years ago and Palomar today.
2.) Yourself at age 16 and now.
3.) Your neighborhood when you were a child and now.
This and That
1.) A Honda Accord and a Nissan 240Z
2.) Our football team and our rival's team.
3.) Cats or dogs as the ideal pets.
Generate Your Own Topics
Quiz Yourself

The Generate Your Own Topic button will allow you to create a list of your own possible topics to choose from in writing your own papers.

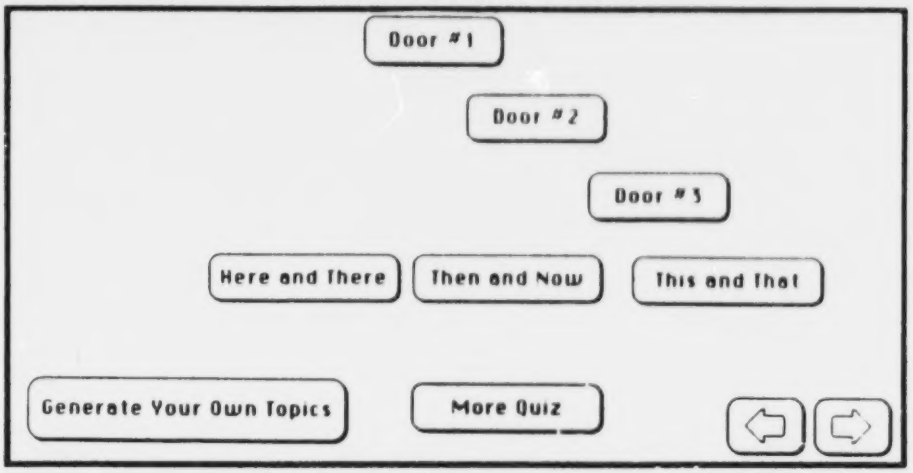




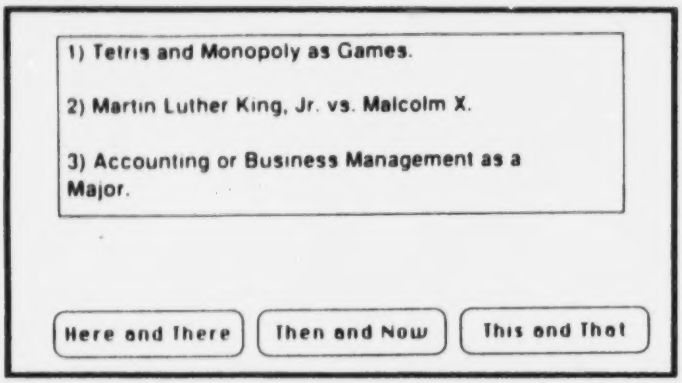
This can be printed out so you can keep it. Or your teacher may require that you turn in a certain number of each kind of topic. When you are finished typing your list, click on the End Typing button.

You can also take a self quiz to make sure you understand the different kinds of comparison/contrast by clicking on the Quiz Yourself button. You will see this screen:

Quiz Yourself



You can click on the "doors" in any order to reveal a list of several topics. You can then choose the corresponding button to identify the kind of comparison/contrast topics given.

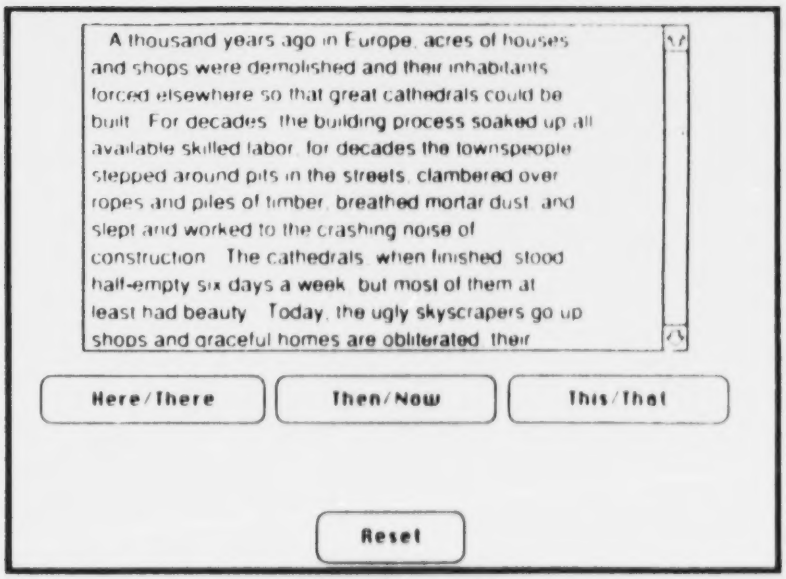

1) Tetris and Monopoly as Games.
2) Martin Luther King, Jr. vs. Malcolm X.
3) Accounting or Business Management as a Major.
Here and There
Then and Now
This and That

If you are correct, the computer will show this message.

> Yes, these are This and That topics. **Correct**.

If you click on the More Quiz button, you will be given a paragraph which is developed using one kind of comparison/contrast. You should identify the correct kind by clicking on the appropriate button.

More Quiz


A thousand years ago in Europe, acres of houses and shops were demolished and their inhabitants forced elsewhere so that great cathedrals could be built. For decades the building process soaked up all available skilled labor, for decades the townspeople stepped around pits in the streets, clambered over ropes and piles of timber, breathed mortar dust, and slept and worked to the crashing noise of construction. The cathedrals, when finished, stood half-empty six days a week, but most of them at least had beauty. Today, the ugly skyscrapers go up shops and graceful homes are obliterated, their
Here/There
Then/Now
This/That
Reset

Again, the computer will tell you if your answer is correct:

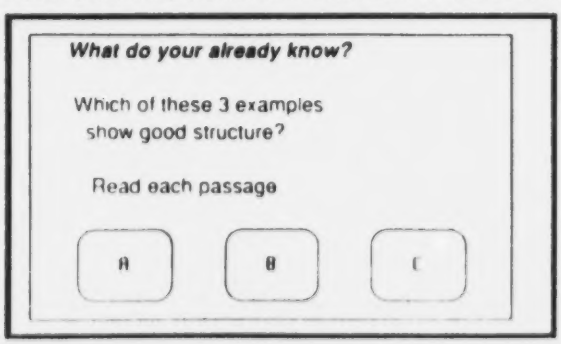
> Yes, this is a Here and There paragraph. **Correct**.

At this point you may go on to the subsequent cards by using the Forward Arrow or go back to the previous card using the Back Arrow.

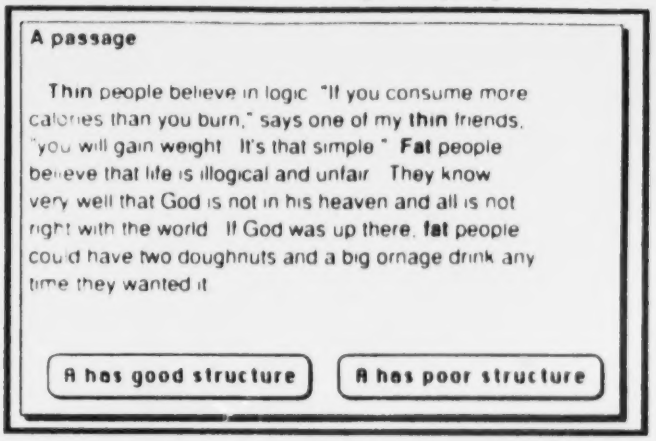
At the top left of the card you will always find a Home button to take you back to the Comparison Contrast Home card. In the top right corner will by a

Quit button which will ask you if you want to print out the work you have already done before quitting.

The next card discusses the structure of Comparison / Contrast essays. You can first take a Pretest to see what you already know.

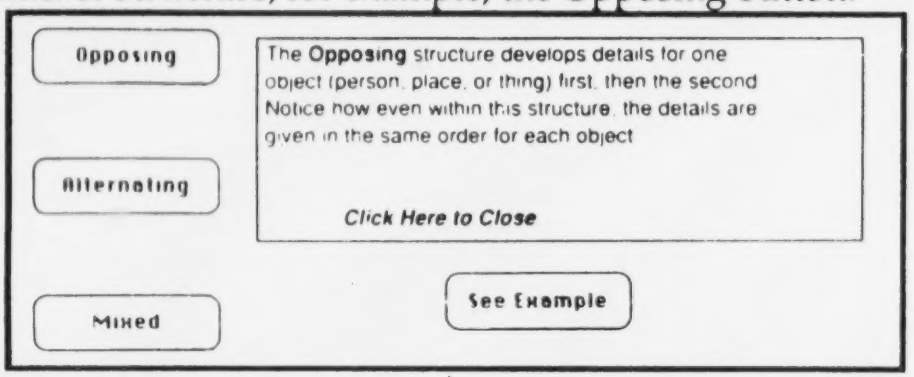


In the pretest you are asked to read one of three paragraphs and then identify whether that paragraph iswell structured or not.

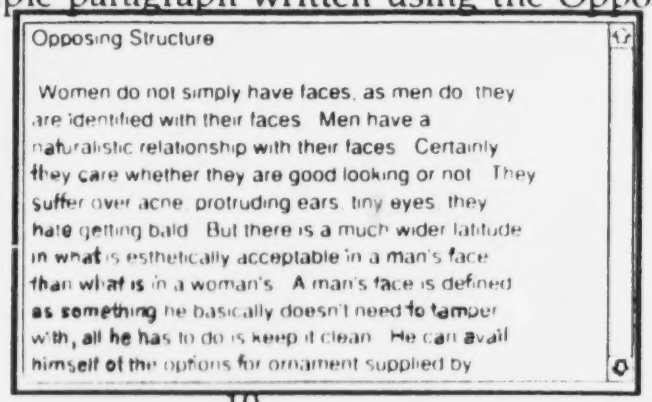

A passage
Thin people believe in logic "If you consume more calories than you burn," says one of my thin friends, "you will gain weight It's that simple " Fat people believe that life is illogical and unfair They know very well that God is not in his heaven and all is not right with the world If God was up there, fat people could have two doughnuts and a big ornage drink any time they wanted it
A has good structure
A has poor structure

At this point you do not have to be able to identify which structure was used. If you choose incorrectly, the computer will explain your mistake.

If you wish to learn more about structure, you can click on any of the three buttons to get a definition of that kind of structure, for example, the Opposing button:


Opposing
Alternating
Mixed
The Opposing structure develops details for one object (person, place, or thing) first, then the second Notice how even within this structure, the details are given in the same order for each object
Click Here to Close
See Example

If you would like, you can click on the See Example button to read a sample paragraph written using the Opposing structure.


Opposing Structure
Women do not simply have faces, as men do they are identified with their faces Men have a naturalistic relationship with their faces Certainly they care whether they are good looking or not They suffer over acne, protruding ears, tiny eyes they hate getting bald But there is a much wider latitude in what is esthetically acceptable in a man's face than what is in a woman's A man's face is defined as something he basically doesn't need to tamper with, all he has to do is keep it clean He can avail himself of the options for ornament supplied by

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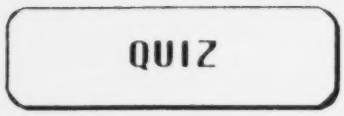
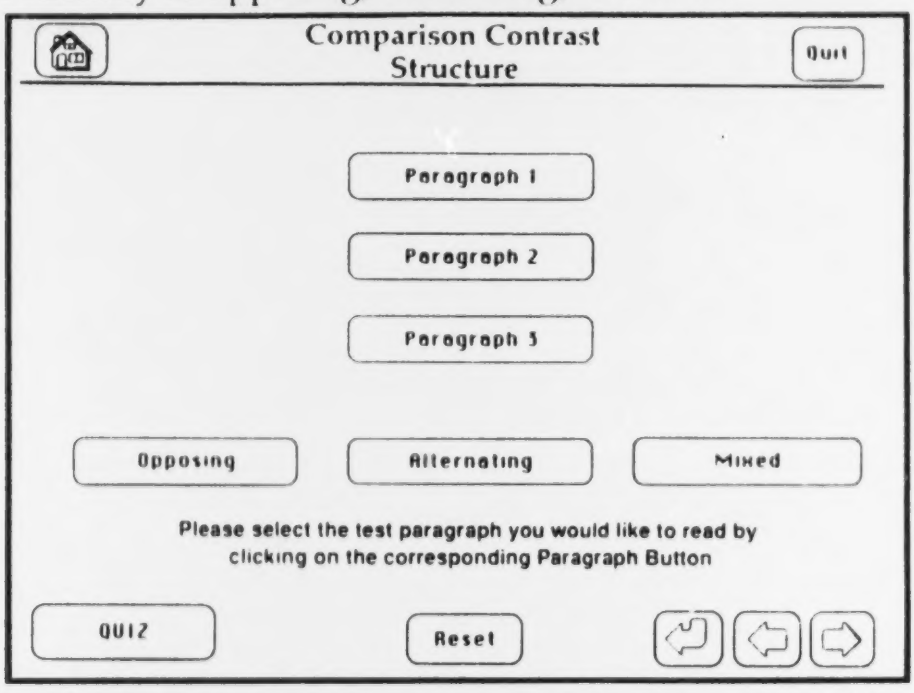
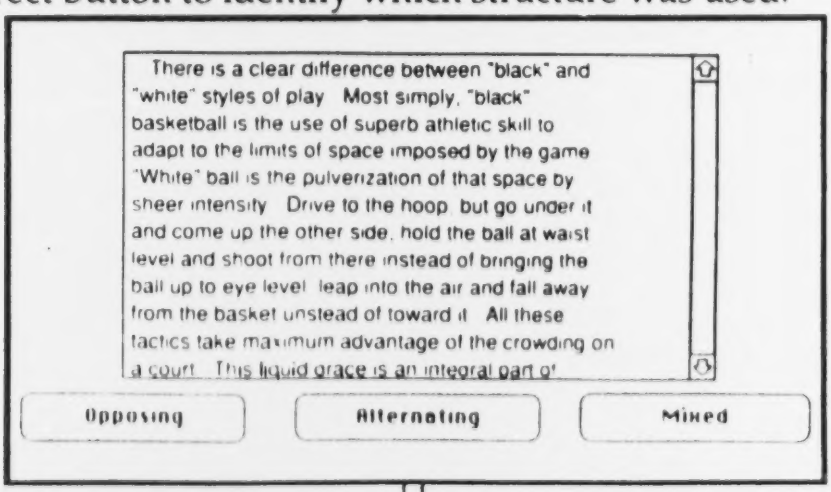
You can do the same for the other two structures. When you are ready, you may click on the Quiz button to test your ability to identify the structure of a particular paragraph.



This will give you a choice of three paragraphs to look at to identify as opposing, alternating, or mixed.



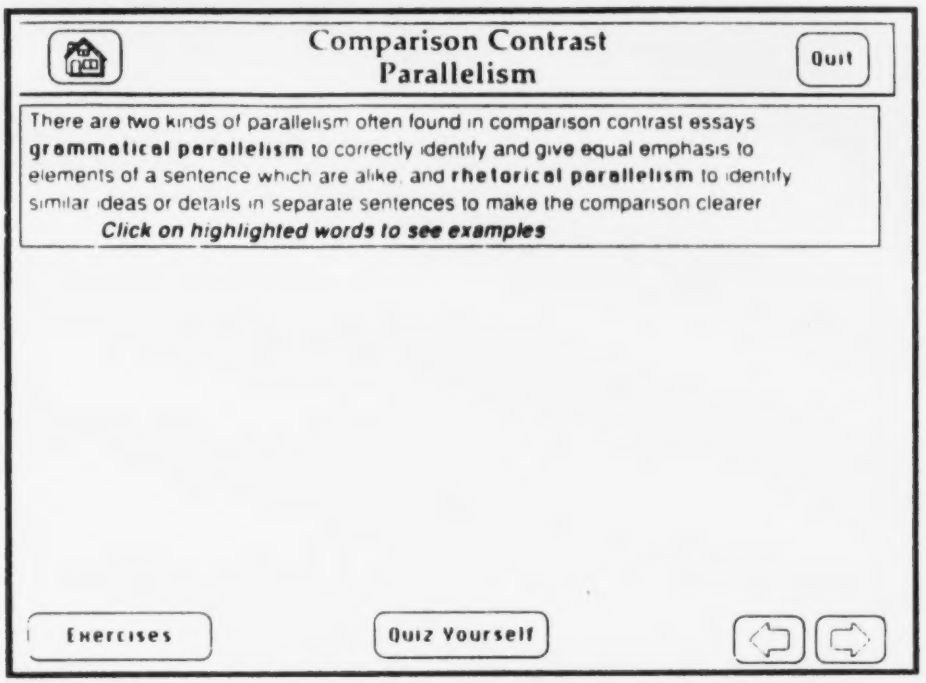
By clicking on any of the paragraph buttons, you will be shown a paragraph which illustrates one of the structures of comparison/contrast and you will be asked to click on the correct button to identify which structure was used.


There is a clear difference between "black" and "white" styles of play. Most simply, "black" basketball is the use of superb athletic skill to adapt to the limits of space imposed by the game. "White" ball is the pulverization of that space by sheer intensity. Drive to the hoop, but go under it and come up the other side, hold the ball at waist level and shoot from there instead of bringing the ball up to eye level, leap into the air and fall away from the basket instead of toward it. All these tactics take maximum advantage of the crowding on a court. This liquid grace is an integral part of
Opposing
Alternating
Mixed

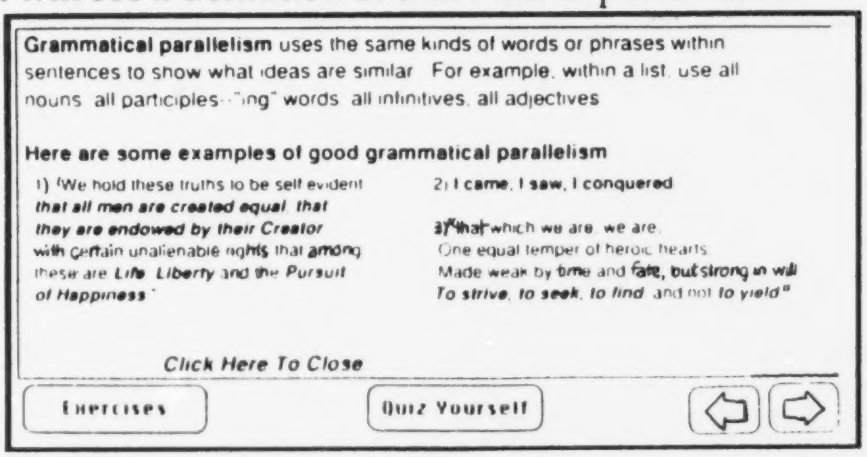
Reset

If you would like to review the definitions or examples of the various structures, click on the Reset Button to return to the original set-up of the card.

When you are satisfied that you have mastered the terminology associated with the structure for comparison/contrast, go on to the next card to study Parallelism.

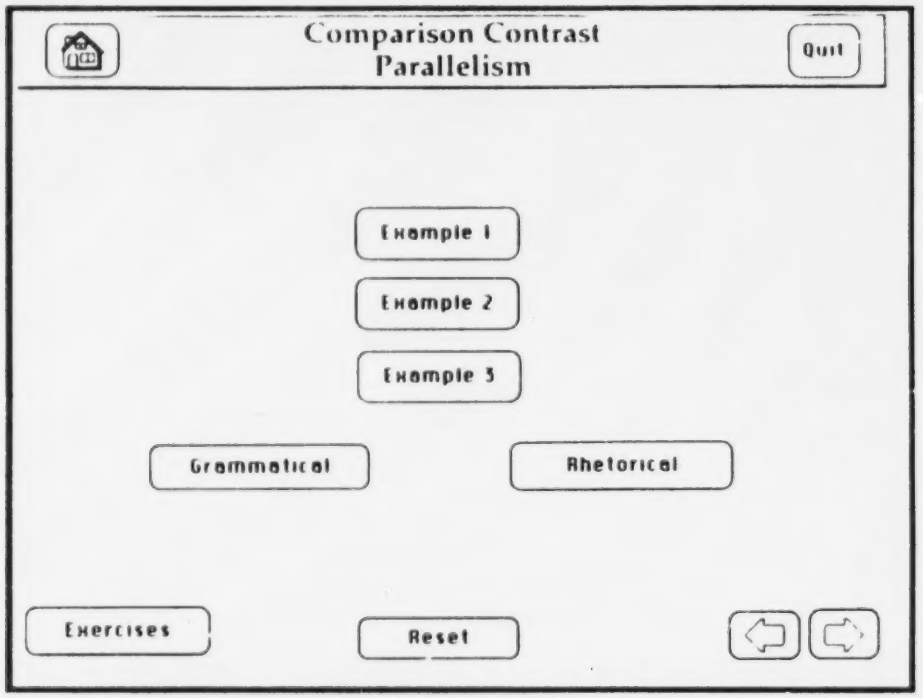

Comparison Contrast
Parallelism
Quit
There are two kinds of parallelism often found in comparison contrast essays **grammatical parallelism** to correctly identify and give equal emphasis to elements of a sentence which are alike, and **rhetorical parallelism** to identify similar ideas or details in separate sentences to make the comparison clearer
Click on highlighted words to see examples
Exercises
Quiz Yourself

This card gives a definition of Parallelism and discusses the two different kinds of parallelism: grammatical and rhetorical. If you click **grammatical parallelism** you will see a definition of that kind of parallelism.

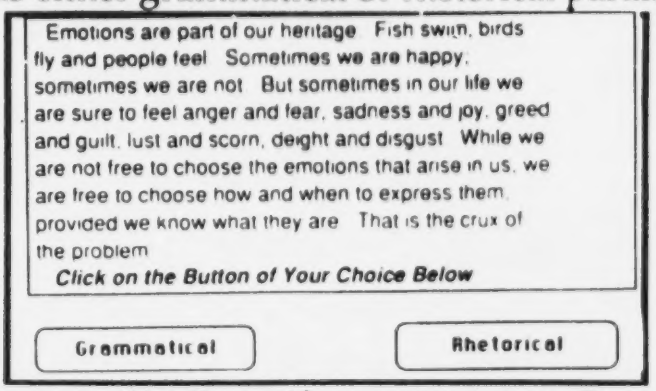

Grammatical parallelism uses the same kinds of words or phrases within sentences to show what ideas are similar. For example, within a list, use all nouns, all participles ("ing" words), all infinitives, all adjectives
Here are some examples of good grammatical parallelism
1) "We hold these truths to be self evident
that all men are created equal, that
they are endowed by their Creator
with certain unalienable rights that among
these are *Life, Liberty* and the *Pursuit*
of Happiness."
2) **I came, I saw, I conquered**
3) "That which we are, we are.
One equal temper of heroic hearts
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not *to yield*"
Click Here To Close
Exercises
Quiz Yourself

There are examples of grammatical parallelism given also. You can also see a definition and example of rhetorical parallelism,

When you are ready to take a quiz, you may click on the Quiz Yourself button.

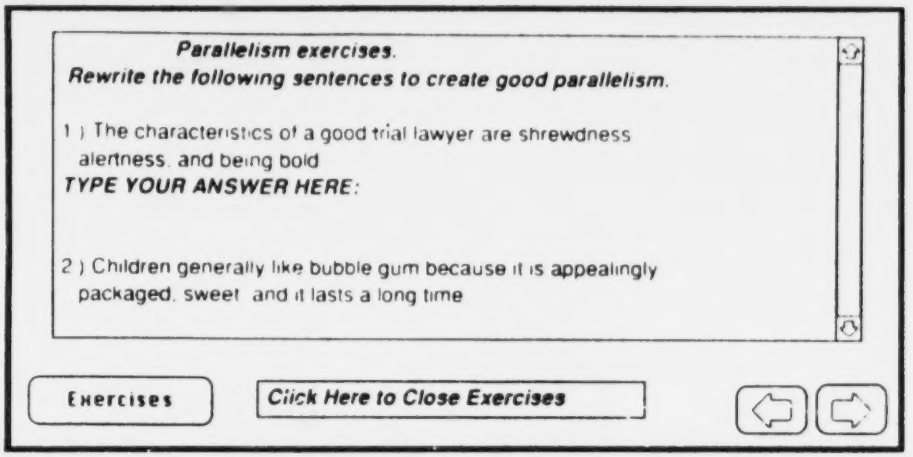


You can begin with any of the three examples by clicking on the appropriate button. This will show you a passage which contains some kind of parallelism for you to identify as either grammatical or rhetorical parallelism.


Emotions are part of our heritage. Fish swim, birds fly and people feel. Sometimes we are happy, sometimes we are not. But sometimes in our life we are sure to feel anger and fear, sadness and joy, greed and guilt, lust and scorn, delight and disgust. While we are not free to choose the emotions that arise in us, we are free to choose how and when to express them, provided we know what they are. That is the crux of the problem.
Click on the Button of Your Choice Below
Grammatical
Rhetorical

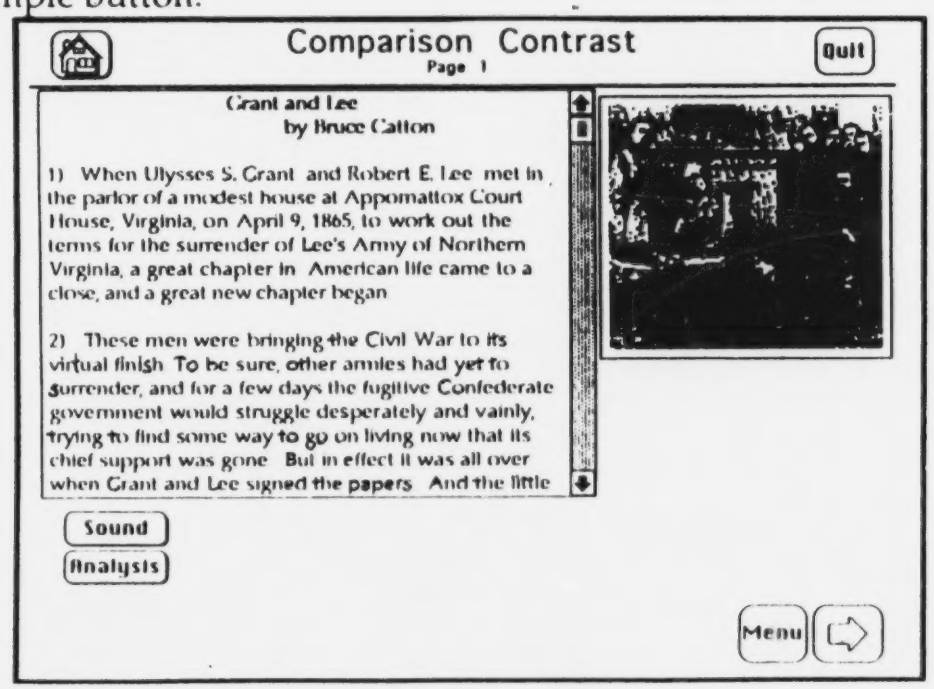
The computer will tell you if you are correct. Or you can go back to the definition and see the examples of grammatical and rhetorical parallelism by clicking on the Reset button.

There is an exercises which gives several sentences that are not presently parallel but which could become parallel with a little changing. You can print this out.


Parallelism exercises.
Rewrite the following sentences to create good parallelism.
1) The characteristics of a good trial lawyer are shrewdness alertness, and being bold
TYPE YOUR ANSWER HERE:
2) Children generally like bubble gum because it is appealingly packaged, sweet and it lasts a long time
Exercises
Click Here to Close Exercises

When you are finished, click where it says "Click here to Close Exercises."

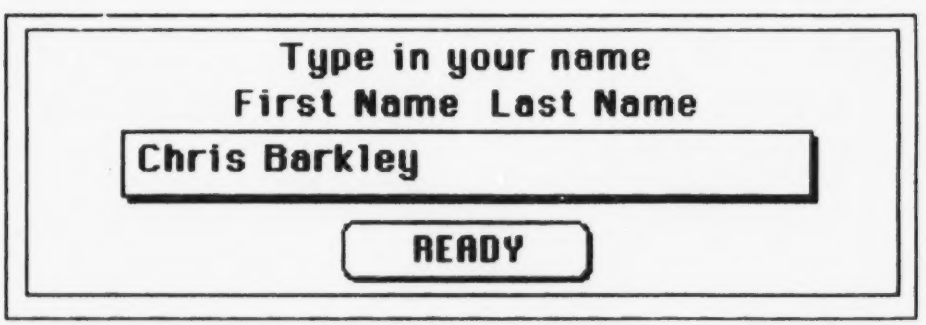
At this point you should have the prerequisite skills needed to handle Comparison/Contrast. You can click on the Forward Arrow to see an example of an essay written using that mode. You can also get to this card from the Comparison/contrast Home Card by clicking on the Example button.


Comparison Contrast
Page 1
Quit
Grant and Lee
by Bruce Catton
1) When Ulysses S. Grant and Robert E. Lee met in the parlor of a modest house at Appomattox Court House, Virginia, on April 9, 1865, to work out the terms for the surrender of Lee's Army of Northern Virginia, a great chapter in American life came to a close, and a great new chapter began
2) These men were bringing the Civil War to its virtual finish To be sure, other armies had yet to surrender, and for a few days the fugitive Confederate government would struggle desperately and vainly, trying to find some way to go on living now that its chief support was gone But in effect it was all over when Grant and Lee signed the papers And the little
Sound
Analysis
Menu

As soon as you go to this card, the music will begin. If you do not want the music, click on the Stop Music button.

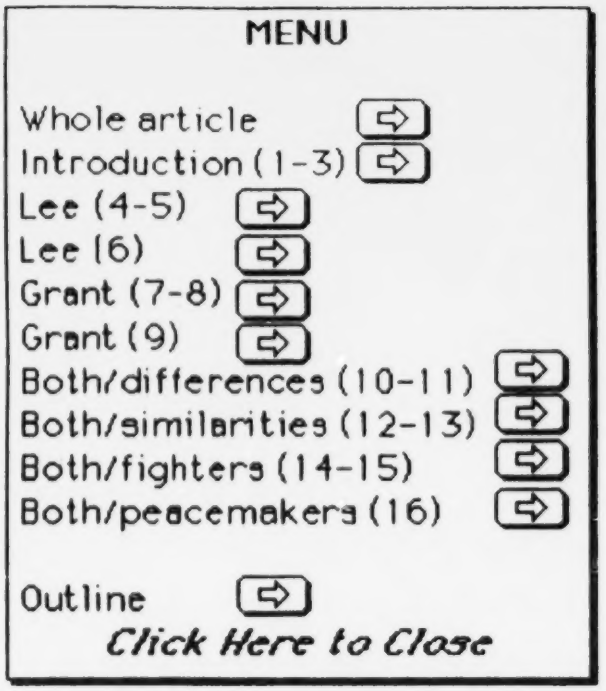
On the first Example card there are two buttons for additional information or enjoyment. The Sound button will allow you to choose to replay "Ashokan Farewell" from Ken Burns' Civil War series made for PBS. The Analysis button will allow you to see or hear (or both) an analysis of the entire essay.

At the top of the card are two important buttons. The Home button will take you back to the Comparison/ Contrast Home card. The Quit button will ask you if you want to print any work you've done so far before quitting. Simply click on "Print" and you can print out any notes, exercises, or outline you have written. The program will ask for your name to idenfity your work. When you do quit, the program will erase any typing you've put in so that the next person to use the program will have a clean copy to use.



In the bottom right hand corner you will always find additional buttons, a forward and return button to go in chronclogical order between the

When you click on the Menu button a field will appear with forward arrows to allow you to find particular paragraphs from the essay.



Using this Menu, you can go directly to any card you wish. To stay on the same card, just click on the Menu field to close it.

On subsequent Example cards after you click on the Sound button, you can choose the Hear Passage button to hear the passage read to you. Some students learn better aurally rather than visually so hearing the passage will help with understanding. This might be especially helpful for ESL students or students with various problems with reading. As soon as the reading begins a Stop Reading button will appear. If you do not want to listen to the reading of the entire passage, you can click there. Otherwise that button will desappear when the reading is finished.

Most of the Example cards will play music as you get to them. Again, you can stop this music. Also you can replay the music sing the Play Music button, after you clicked on Sound. Below is a list of the card on which you can call music. Most of the music is between one and two minutes in length.

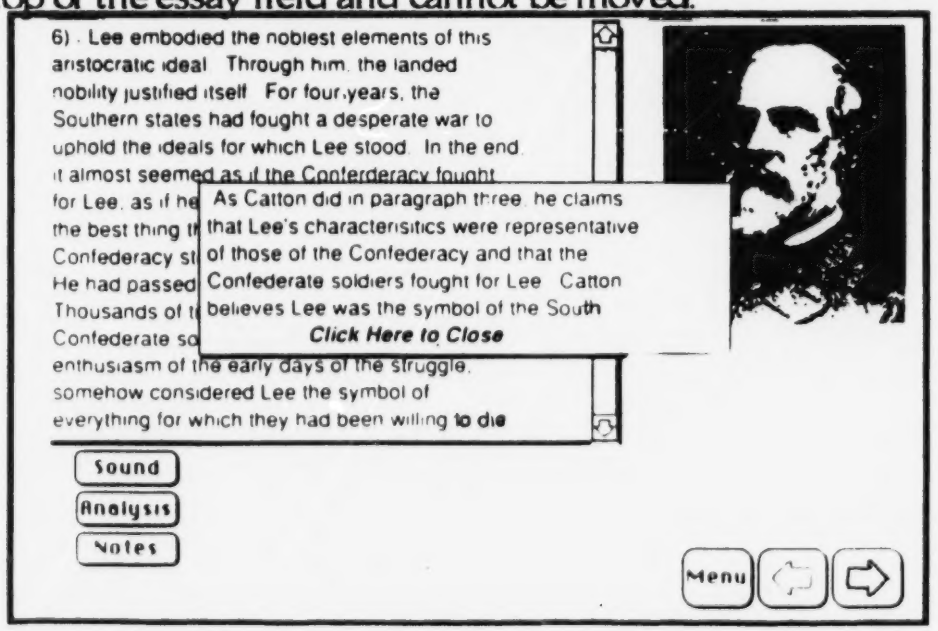
P 1	All Text	"Ashokan Farewell"
P 2	Intro (1 3)	"Battlehymn of the Republic"
P 3	Lee (4 5)	"Dixie"
P 4	Lee (6)	"Dixie"

P 5	Grant (7-8)	"Yankee Doodle"
P 6	Grant (9)	"Yankee Doodle"
P 7	Both	
	/ Diff (10-11)	"Battle Hymn of"
P 8	/ Sim(12-13)	"Ashokan Farewell"
P 9	/ Fight (14 15)	"Battlehymn of the Republic"
P 10	/ Peace(16)	"Star-Spangled Banner"

When you have read the paragraphs from the essay, you may want to read an analysis of that passage. This is a sample of the kind of analysis you will see; this analyzes the entire essay.

> Catton's structure in this essay parallels his content. He separates Lee and Grant by developing Lee's background in three paragraphs, then Grant's, also in three paragraphs. Their differences are emphasized at first, and they seem far apart in philosophy just as the country itself was at odds at the beginning of the war. References to Lee and Grant get closer together as the essay proceeds until close to the end they are refered to in the same paragraph.
>
> ***Click Here to Close***

By clicking on the Analysis button, you can see an analysis for each separate passage. These analyses will show up on top of the essay field and cannot be moved.


6) . Lee embodied the noblest elements of this aristocratic ideal. Through him, the landed nobility justified itself. For four years, the Southern states had fought a desperate war to uphold the ideals for which Lee stood. In the end it almost seemed as if the Confederacy fought for Lee, as if he
the best thing th
Confederacy st
He had passed
Thousands of t
Confederate so
enthusiasm of the early days of the struggle, somehow considered Lee the symbol of everything for which they had been willing to die
As Catton did in paragraph three, he claims that Lee's characterisitics were representative of those of the Confederacy and that the Confederate soldiers fought for Lee. Catton believes Lee was the symbol of the South
Click Here to Close
Sound
Analysis
Notes
Menu

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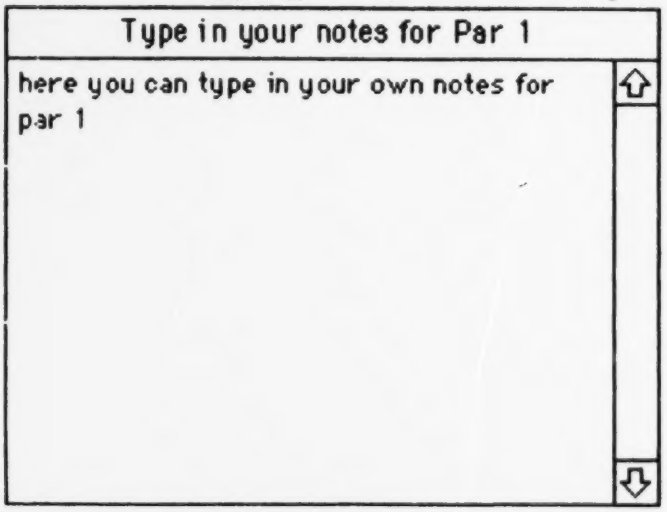
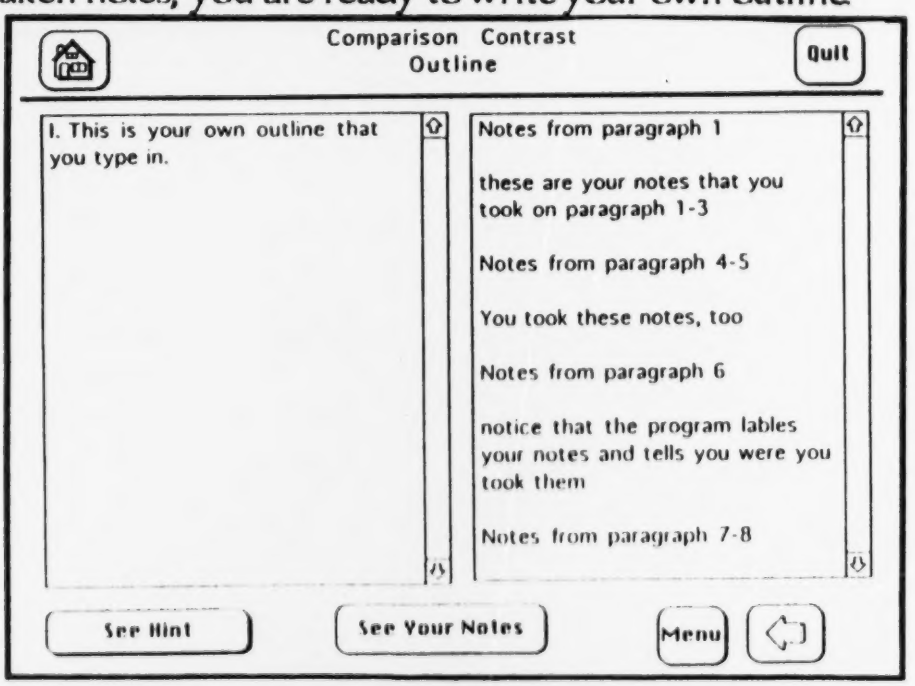
When you have had a chance to read the passage and see the analysis, you may want to click on the Notes button to take your own notes of the passage for later use when you are asked to write an outline of the essay. When you do, a pop up field will appear that you can type into. If this field is in the way of your being able to read the passage, you can move it by clicking on the field which says "Your notes for paragraph 1" and dragging the field to a new position.

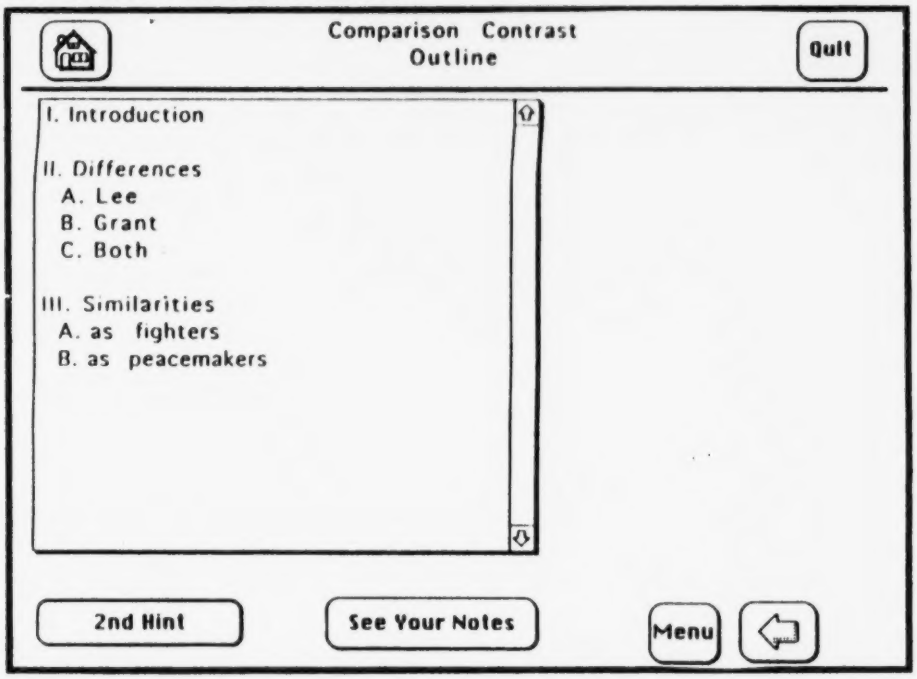


When you have read through the entire essay and taken notes, you are ready to write your own outline.

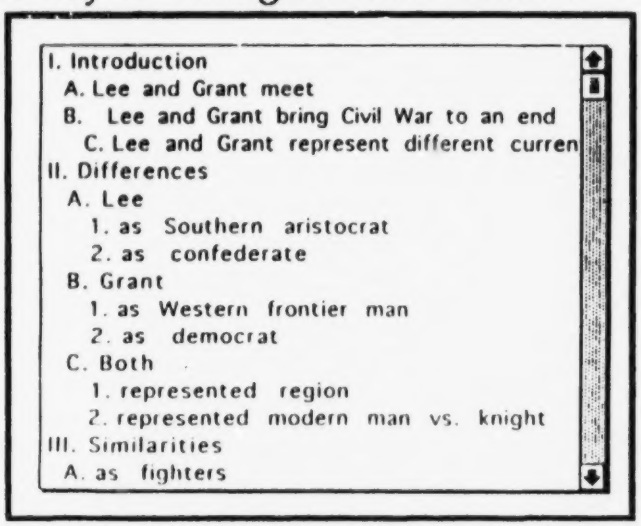

Comparison Contrast Outline
Quit
I. This is your own outline that you type in.
Notes from paragraph 1
these are your notes that you took on paragraph 1-3
Notes from paragraph 4-5
You took these notes, too
Notes from paragraph 6
notice that the program lables your notes and tells you were you took them
Notes from paragraph 7-8
See Hint
See Your Notes
Menu

Either use the Menu button and choose the Outline arrow, or use the Forward arrow from the last Example card. On the Outline card there will be a place for you to type in your own outline. But first you might want to review your own notes. Click on the See Your Notes button.

If you want a hint about how to begin your outline, click on the See Hint button.



You can get two more hints if you need them. The third hint shows one way of writing the entire outline.



Here is one way of writing the entire outline:

I. Introduction
   A. Lee and Grant meet
      1. where — Appomattox Court House, Virginia
      2. when — April 9, 1865
      3. why — surrender of Lee's army to Grant
   B. Lee and Grant bring Civil War to an end
      1. other armies had yet to surrender
      2. Confederate army still struggled on
   C. Lee and Grant represent different current
II. Differences
   A. Lee
      1. as Southern aristocrat
      2. as confederate
   B. Grant
      1. as Western frontier man
      2. as democrat
   C. Both
      1. represented region
      2. represented modern man vs. knight
III. Similarities
   A. as fighters
      1. tenacity and fidelity
         a. Grant — Mississippi Valley
         b. Lee — Petersburg
      2. daring and resourceful
         a. Lee — Second Manassas and Chancellorsville
         b. Grant — Vicksburg
   B. as peacemakers

When you have written your own outline, you can quit the program. You will be asked if you want to print out your work. If you would like to print, you will be asked to type in your name.

We hope you have enjoyed this program.

Sponsored by an FII grant

CALIFORNIA COMMUNITY COLLEGES

Critical Thinking

Reading and Writing

Modules

Analysis

Teacher's Manual

Critical Thinking

Reading and Writing

Modules

Analysis

Teacher's Manual

Written by

Christine Barkley

Aided by John Goldsworthy and Mark Hopkins

Sponsored by an FII Grant #92-0017

Introduction and Purpose

This program is designed to help a student of any skill level to learn more about both the reading and writing critical thinking skills in Analysis. As the instructor you have several options about how to use this program. If you have access to an LCD panel and an overhead projector, you can use this in the classroom, manipulating the computer yourself either to lecture on Analysis or to lead a discussion in your classroom in which you solicit answers from the students and then reinforce the correct answers using the program. You can skip around in the program based on the level of prerequisite skills your students have or go through in the order the material is presented. You can go straight to the essay if you would like and allow the students to review the preliminary material on their own time.

Another option you have is to use this program in a lab situation. If your school has a Macintosh lab, you may provide several copies and allow a group of students working together or each individual student to go through the program at her own pace. If she is going through this program on her own, she many quiz herself often, do as many of the exercises as she would like, and either go through the program in the order it is presented or jump around to the areas which interest her. You as the instructor may choose to assign certain exercises and your student will have the option of printing out her work to turn in. Some prerequisite skills which she will need and some terminology which many help her to understand analysis better are provided under the "Kinds," "Structure," and "Components" sections in the program.

The passage which has been chosen as a sample analysis essay, "How We Listen" by Aaron Copland, is an excellent example of this critical thinking mode. It may be read in its entirety on the first "card" or read a few paragraphs at a time for better comprehension on subsequest

"cards." Your students may take notes on the essays using the "Pop-up notes" on each page.

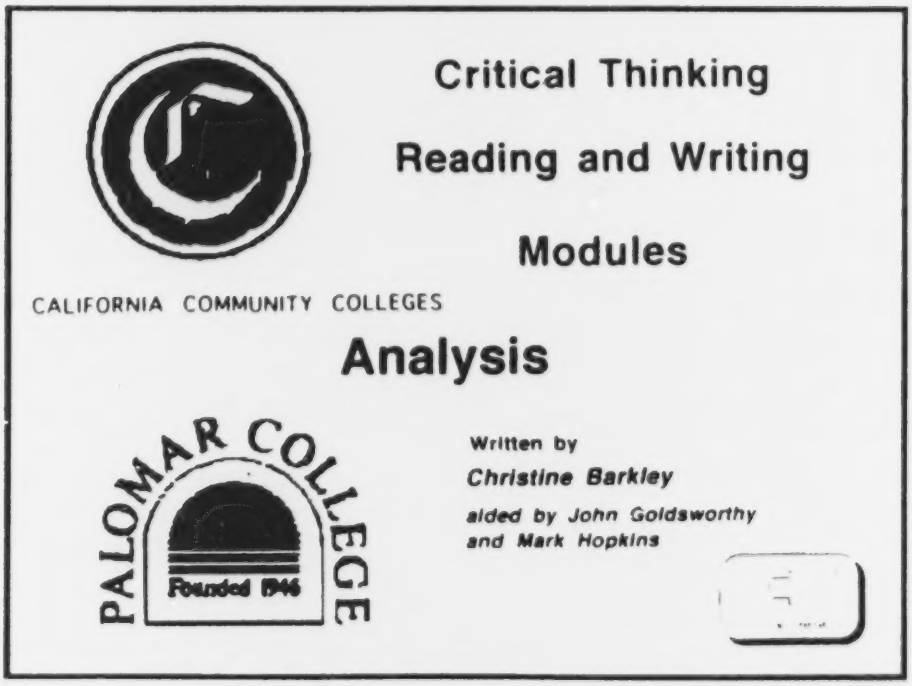
To illustrate comprehension of the content of Copland's essay and also to demonstrate understanding of his analysis techniques and structure, your students are encouraged to create an outline of this essay. They may use the notes they took as they looked at the individual paragraphs and go back and forth from any "card" in the program as often as they like. If they need a hint or two, they can click on the appropriate button on the "Outline" card.

When your students have completed this program, they should understand the different kinds of analysis essays, the choices of structure, and the prerequisite skill of general to specific detail. They will also have analyzed an excellent analysis essay and written their own outline of that essay. I hope you enjoy this program.

How to Use this Manual

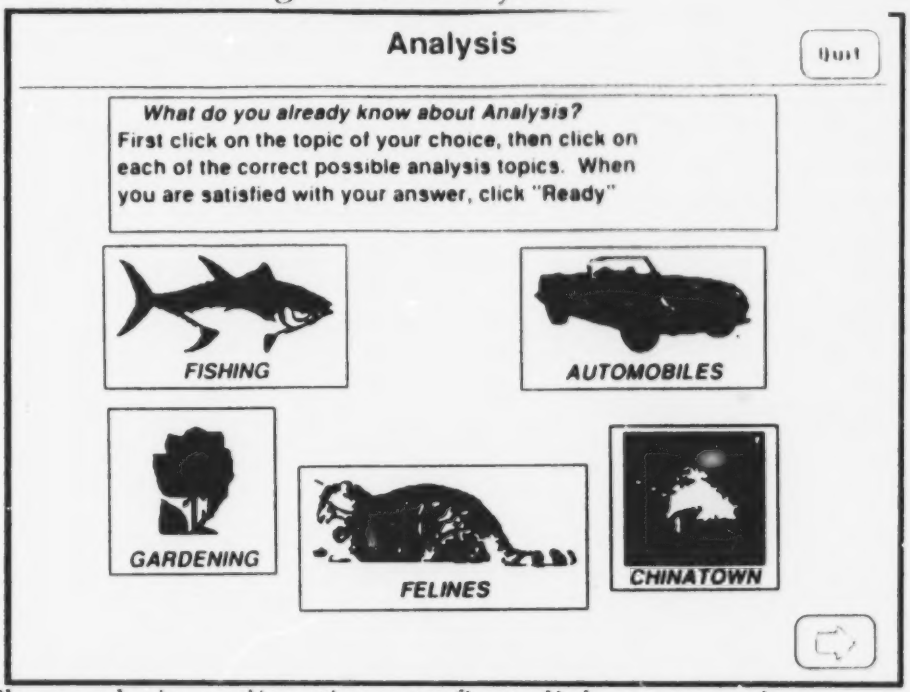
To open or begin the program, look for the icon labled "Analysis." If you received the program on several disks, you may have to combine the program from the various disks using the enclosed shareware product Stuffit. When you have the icon labled "Analysis" you can double click on it to begin.

The first card identifies the title of the program and the author. As soon as the "Click Here" button appears on the title card, you or the student may click once to proceed. This will stop the music.

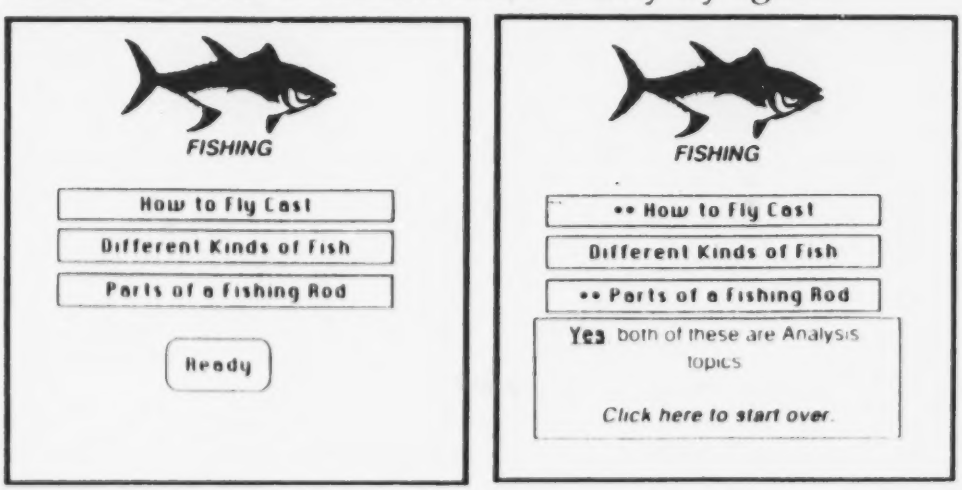


You may use this program yourself in the classroom using an LCD panel and an overhead projector, or you may assign it to your students in a lab situation, or to be done on an individual basis as you perceive a particular student needs more help with analysis critical thinking skills. The manual will be written to tell you what a student may do on his own.

The next card allows the student to give herself a pretest to identify which topics could be deleloped using the critical thinking skill of analysis.

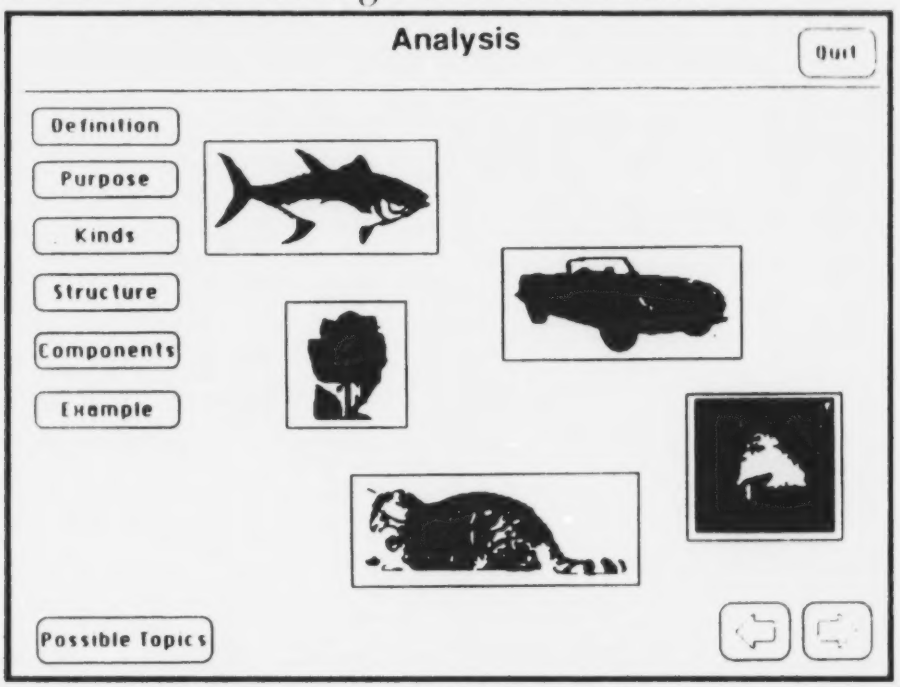

Analysis
Quit
What do you already know about Analysis?
First click on the topic of your choice, then click on each of the correct possible analysis topics. When you are satisfied with your answer, click "Ready"
FISHING
AUTOMOBILES
GARDENING
FELINES
CHINATOWN

The card gives directions to first click on one picture and when three possible topics appear, she may choose one, two, or three of the topics as samples of analysis. These answers should stay highlighted. If she wishes to de-select any topic, she can simply reclick on the button. When she believes that she has chosen all the analysis topics, she should click on the Ready button; the program will tell her if she is correct. If she was not, she may try again.

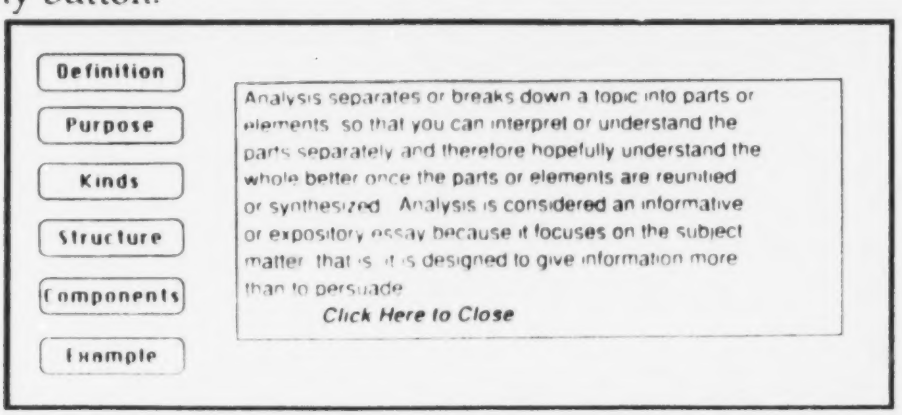


She may do as few or as many of these self-quizzes as she likes as often as she likes. When she is ready to go on, she can simply click on the forward arrow.

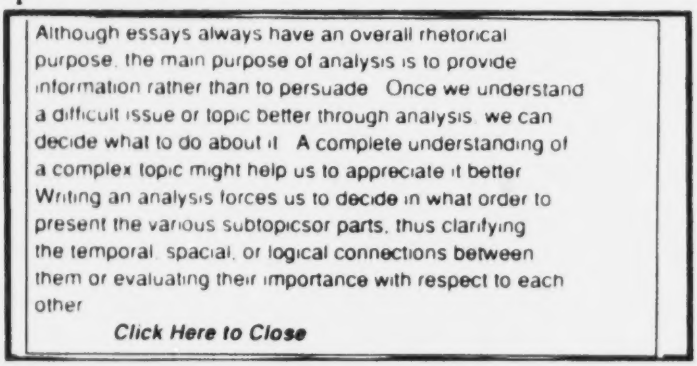
The next card is called the **Analysis Home card**. On this card the student is given several choices.



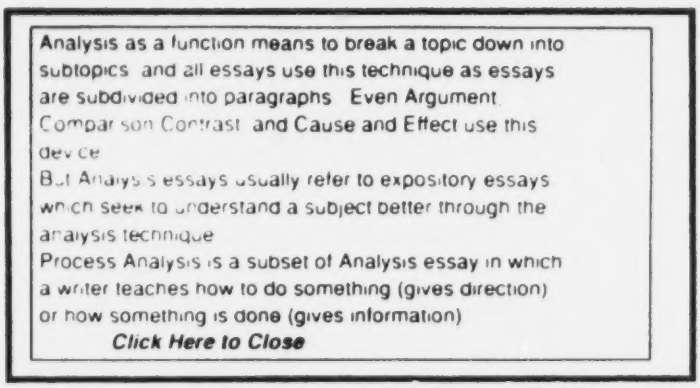
If he would like to read a definition of Analysis as a mode of reading, writing, and critical thinking, then he should click on the Definition button. But perhaps before he sees what the program says, he might want to generate a definition in his own mind, and check himself against the answer given by the computer. He can do this before he clicks on any button.


Definition
Purpose
Kinds
Structure
Components
Example
Analysis separates or breaks down a topic into parts or elements so that you can interpret or understand the parts separately and therefore hopefully understand the whole better once the parts or elements are reunified or synthesized. Analysis is considered an informative or expository essay because it focuses on the subject matter, that is, it is designed to give information more than to persuade.
Click Here to Close

Every essay must have a rhetorical purpose. To discover a purpose for Analysis, the student may click on the Purpose button.


Although essays always have an overall rhetorical purpose, the main purpose of analysis is to provide information rather than to persuade. Once we understand a difficult issue or topic better through analysis, we can decide what to do about it. A complete understanding of a complex topic might help us to appreciate it better. Writing an analysis forces us to decide in what order to present the various subtopicsor parts, thus clarifying the temporal, spacial, or logical connections between them or evaluating their importance with respect to each other.
Click Here to Close

And though all essays have an element of analysis as they are broken into paragraphs, there is a second main kind of analysis called Process Analysis that he should understand. The Kinds button will teach the student more.


Analysis as a function means to break a topic down into subtopics, and all essays use this technique as essays are subdivided into paragraphs. Even Argument, Comparison Contrast, and Cause and Effect use this device.
But Analysis essays usually refer to expository essays which seek to understand a subject better through the analysis technique.
Process Analysis is a subset of Analysis essay in which a writer teaches how to do something (gives direction) or how something is done (gives information).
Click Here to Close

Since an explanation of the possible structures of analysis essays is too complex for a simple paragraph, if the student clicks on the Structure button, she will be taken to a new card. She should click on any of the structures to see a definition of that structure and an example of a paragraph using that structure. For example if she should want to see a definition of Chronological structure, she would click that button.

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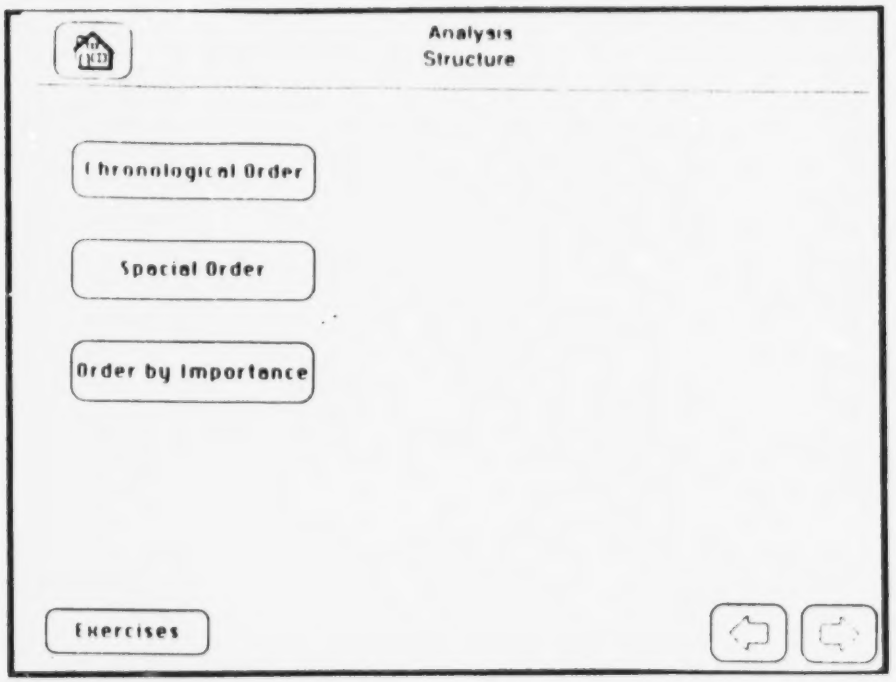
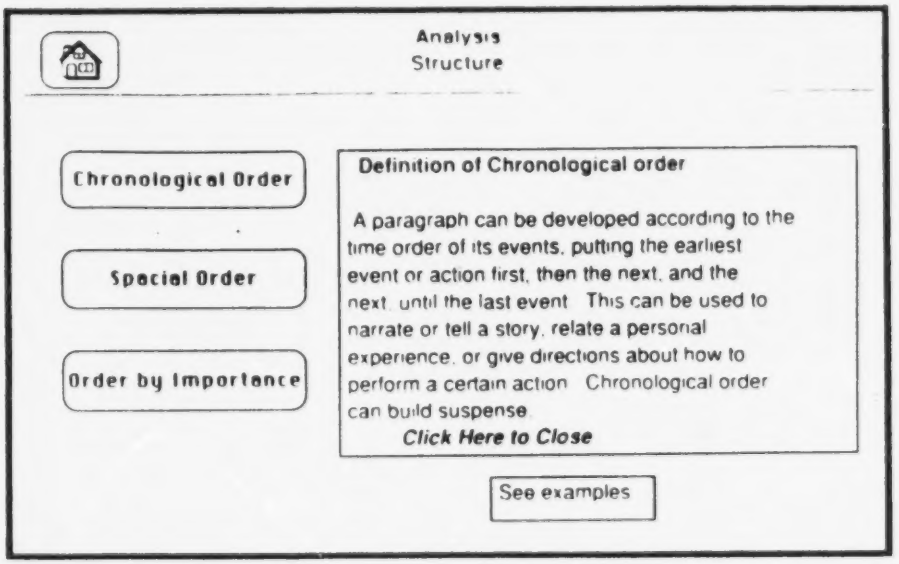
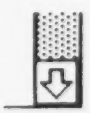
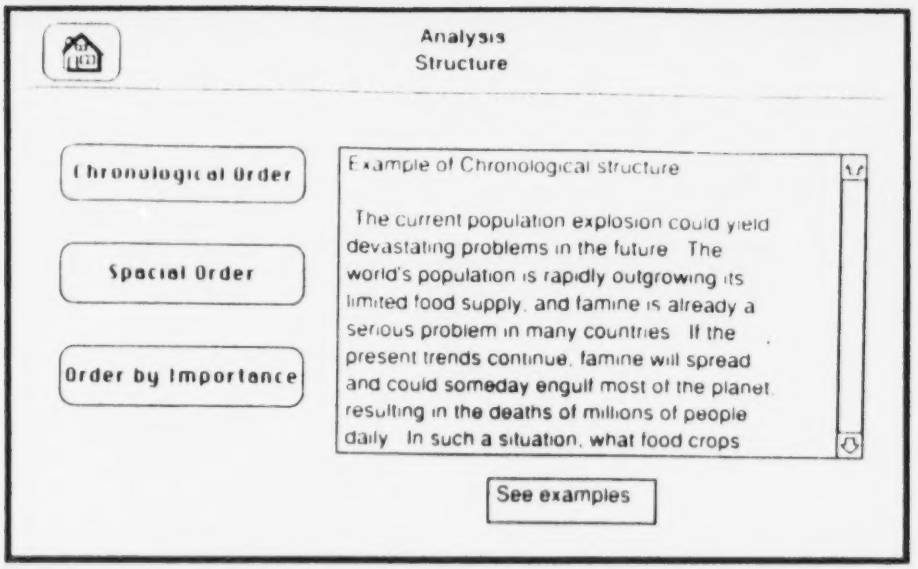


Here is the definition of Chronological order:

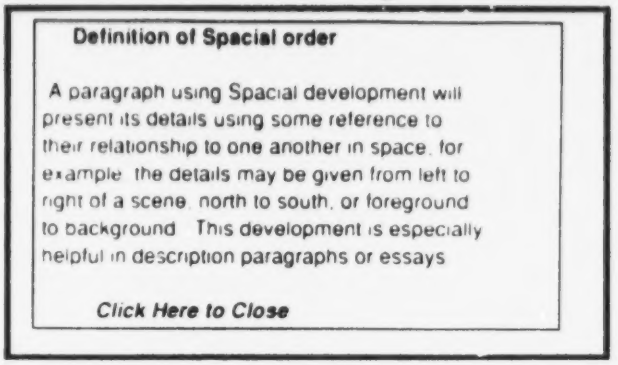

Analysis
Structure
Chronological Order
Spacial Order
Order by Importance
Definition of Chronological order
A paragraph can be developed according to the time order of its events, putting the earliest event or action first, then the next, and the next, until the last event. This can be used to narrate or tell a story, relate a personal experience, or give directions about how to perform a certain action. Chronological order can build suspense.
Click Here to Close
See examples

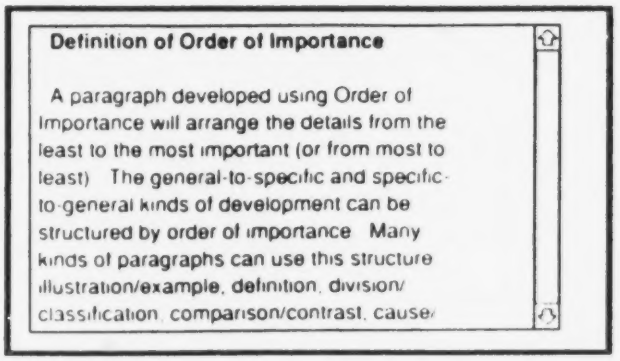
By clicking on the See Example button, she could read a paragraph using the Chronological ordering sturcture. She should click on the Down arrow to read the rest of the passage.




Analysis
Structure
Chronological Order
Spacial Order
Order by Importance
Example of Chronological structure
The current population explosion could yield devastating problems in the future. The world's population is rapidly outgrowing its limited food supply, and famine is already a serious problem in many countries. If the present trends continue, famine will spread and could someday engulf most of the planet, resulting in the deaths of millions of people daily. In such a situation, what food crops
See examples

The student can also click on Spacial Order or Order by Importance and see the following definitions:


Definition of Spacial order
A paragraph using Spacial development will present its details using some reference to their relationship to one another in space, for example: the details may be given from left to right of a scene, north to south, or foreground to background. This development is especially helpful in description paragraphs or essays
Click Here to Close


Definition of Order of Importance
A paragraph developed using Order of Importance will arrange the details from the least to the most important (or from most to least). The general-to-specific and specific-to-general kinds of development can be structured by order of importance. Many kinds of paragraphs can use this structure: illustration/example, definition, division/classification, comparison/contrast, cause/

She can then take a quiz to make sure she has understood these three important structuring techniques by clicking the Exercises button.

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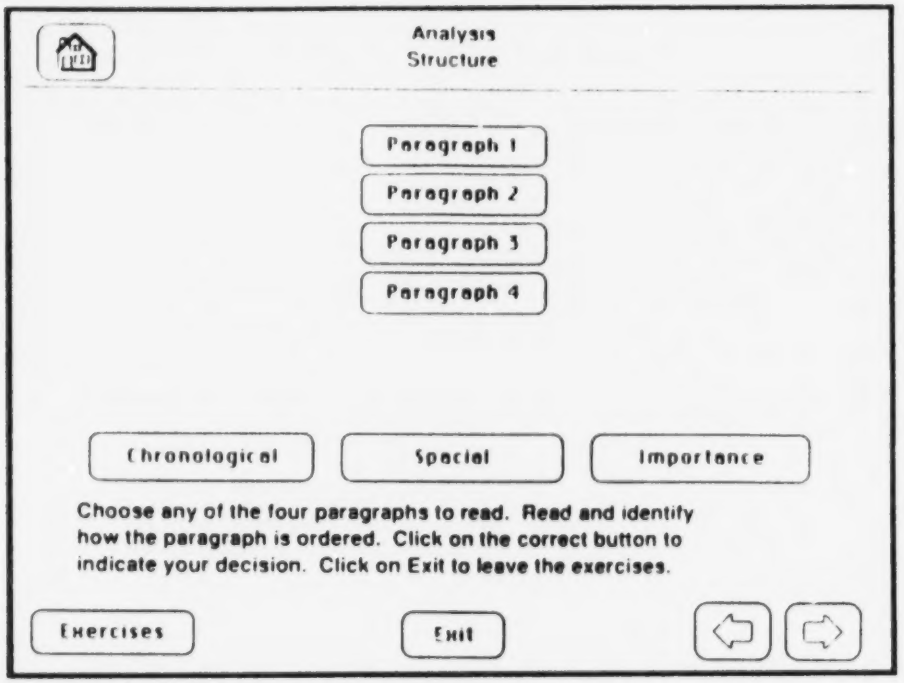
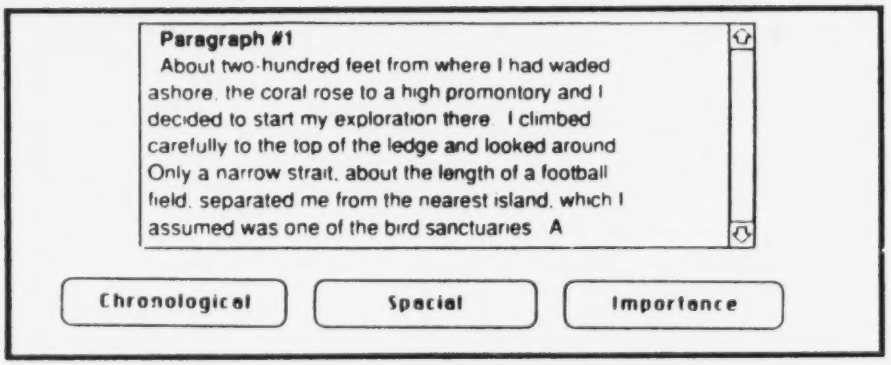
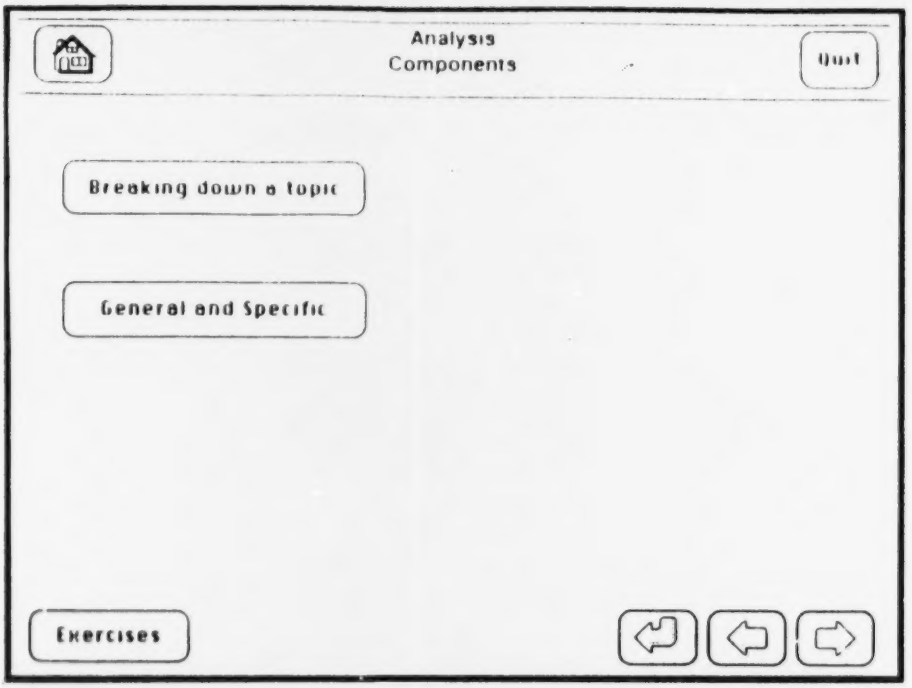


Clicking on any of the Paragraph buttons will reveal a sample paragraph. The student can then click on the correct button to identify the structure of that paragraph.

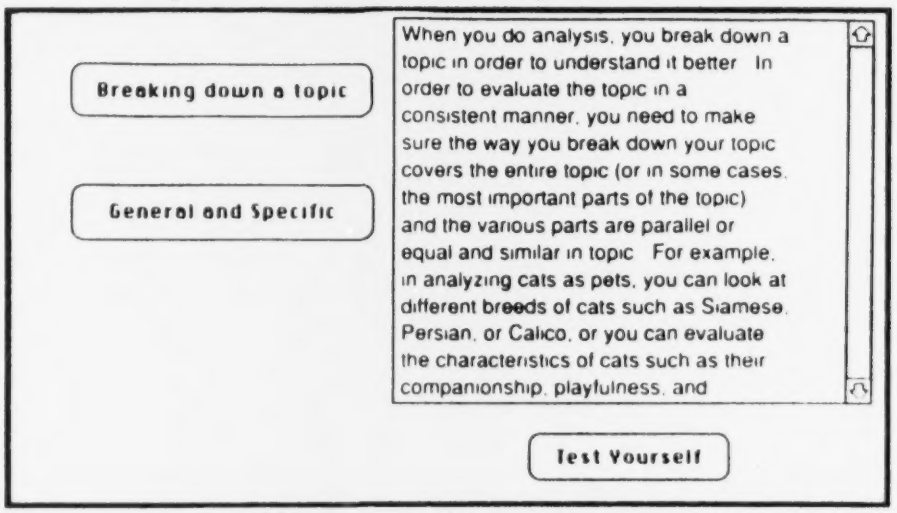

Paragraph #1
About two-hundred feet from where I had waded ashore, the coral rose to a high promontory and I decided to start my exploration there. I climbed carefully to the top of the ledge and looked around. Only a narrow strait, about the length of a football field, separated me from the nearest island, which I assumed was one of the bird sanctuaries. A
Chronological
Spacial
Importance

When the student is finished with the Structure card, he can click on the forward arrow to go on to the Components card or go back to the Analysis Home card using the return button.

The Home button in the upper left hand corner of each card will also take the student back to the Analysis home card.



The Components card introduces the student to another prerequisite skill she needs to successfully read and write analysis essays. She needs to know how to subdivide a topic into different components that are equally general or specific in content and parallel in form.


Breaking down a topic
General and Specific
When you do analysis, you break down a topic in order to understand it better. In order to evaluate the topic in a consistent manner, you need to make sure the way you break down your topic covers the entire topic (or in some cases, the most important parts of the topic) and the various parts are parallel or equal and similar in topic. For example, in analyzing cats as pets, you can look at different breeds of cats such as Siamese, Persian, or Calico, or you can evaluate the characteristics of cats such as their companionship, playfulness, and
Test Yourself

There are two self-tests on this card, one quiz to help her spot the inappropriate subdivision of an analysis topic—the one which is not parallel to the other two in generality, and the other quiz to help her recognize more general words within a list.

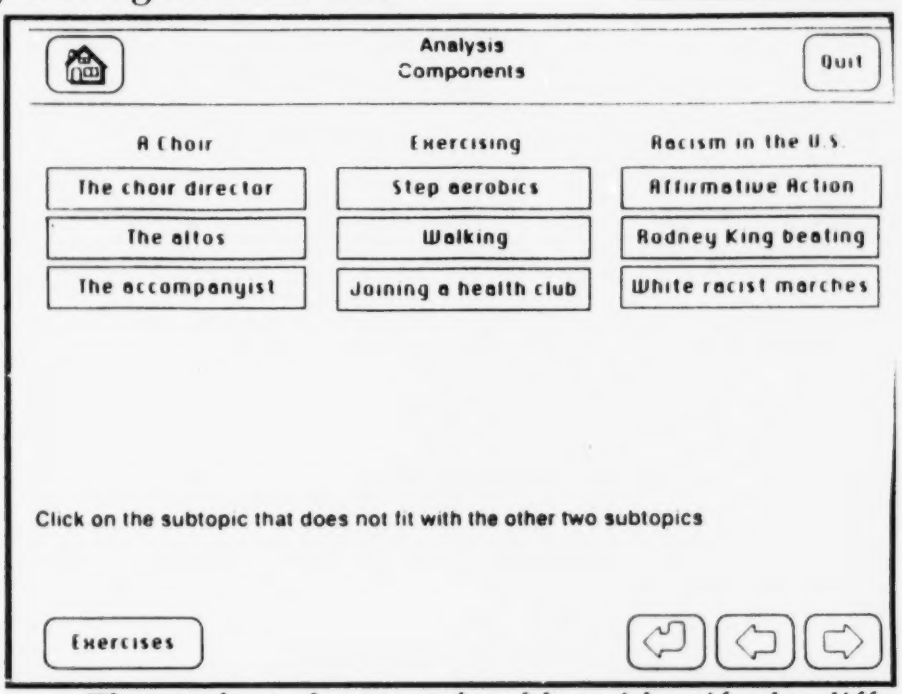
10

Quiz Yourself

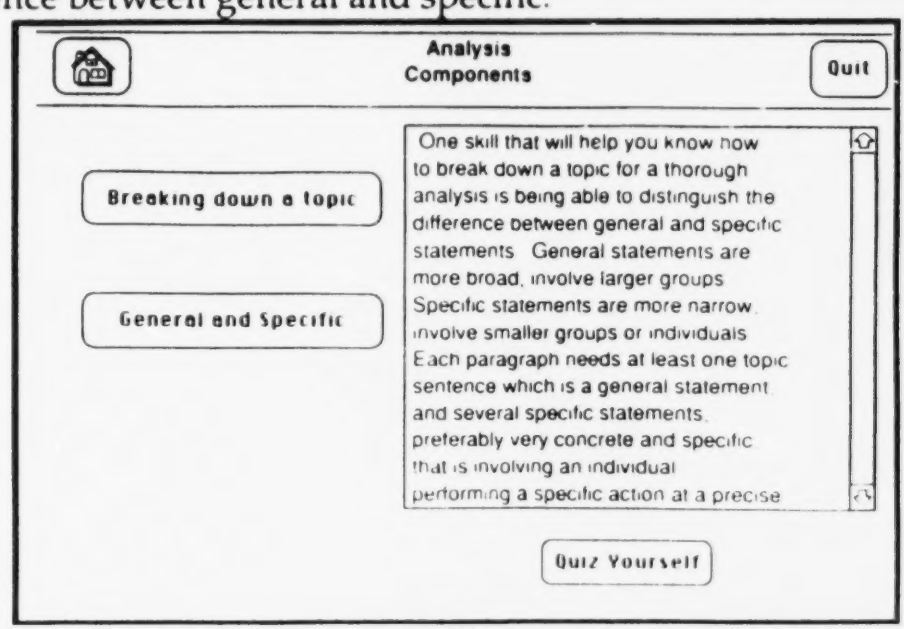
Test Yourself

She should click on one of these two buttons to begin a quiz. She can do all these exercises or stop in the middle and go back to the original set-up of the card by clicking the Reset button.

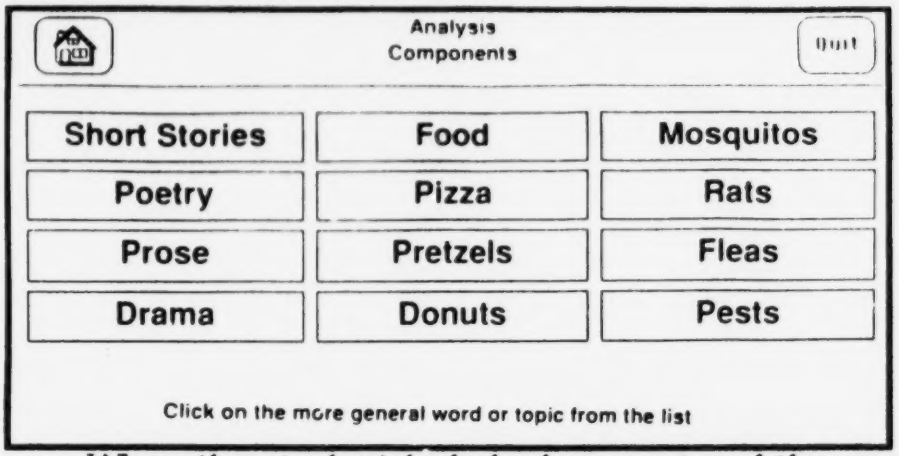
Reset



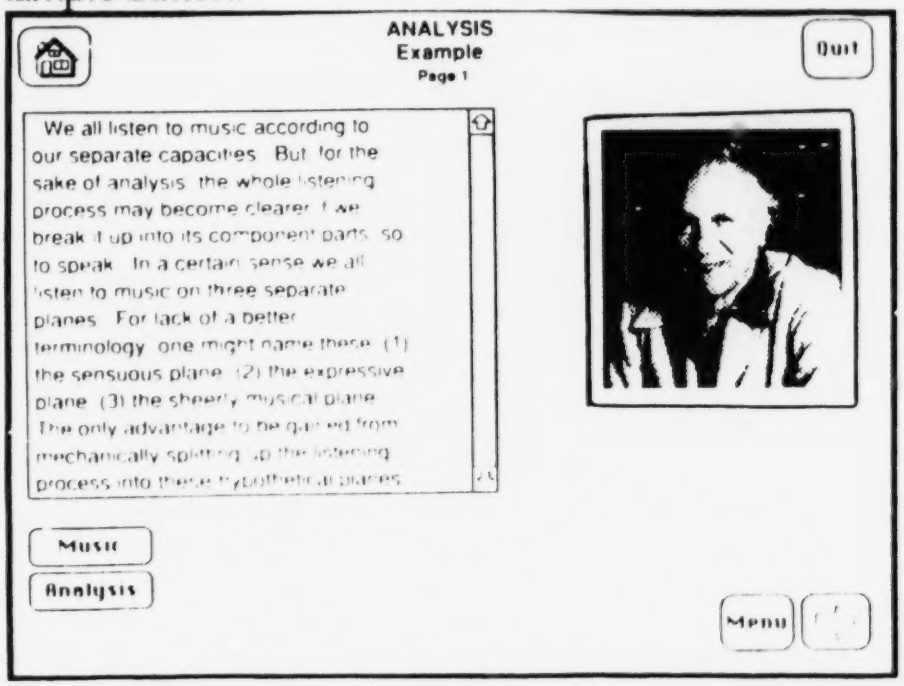
The student also must be able to identify the difference between general and specific.


Analysis
Components
Quit
Breaking down a topic
General and Specific
One skill that will help you know how to break down a topic for a thorough analysis is being able to distinguish the difference between general and specific statements. General statements are more broad, involve larger groups. Specific statements are more narrow, involve smaller groups or individuals. Each paragraph needs at least one topic sentence which is a general statement and several specific statements, preferably very concrete and specific that is involving an individual performing a specific action at a precise
Quiz Yourself

The second quiz asks the student to identify the more general word from a list of words.

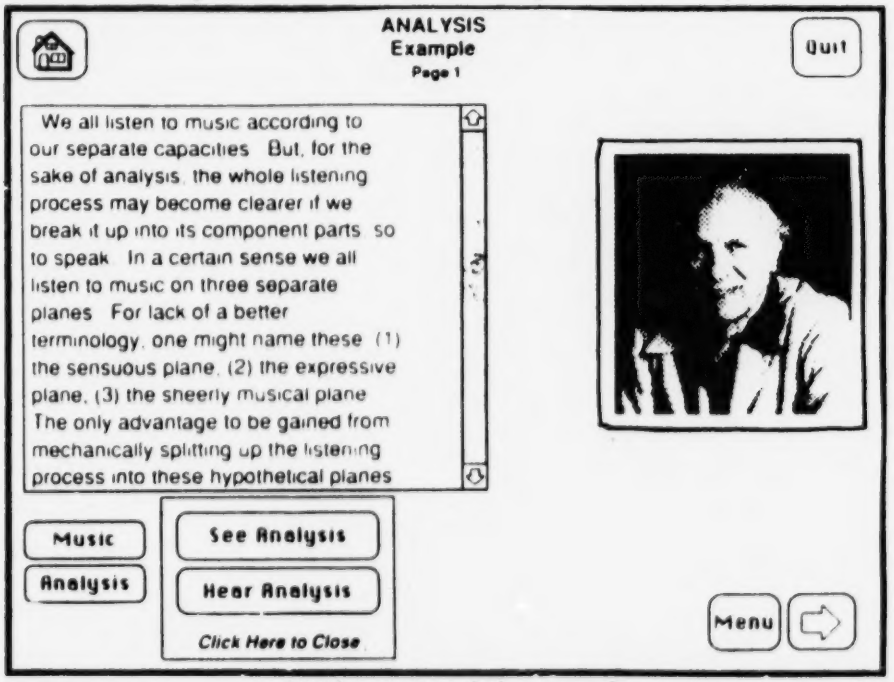


When the student feels he has mastered the pre-requisite skills, in other words when he can recognize the various analysis structuring techniques, and when he can identify the more specific ideas from the more general ones, and when he is satisfied that he understands the definition, purpose, and kinds of analysis, then he is ready to use his skills to see for himself how one author analyzes his topic. He can click on the forward arrow from the Components card or return to the Analysis Home card and click on the Example button.

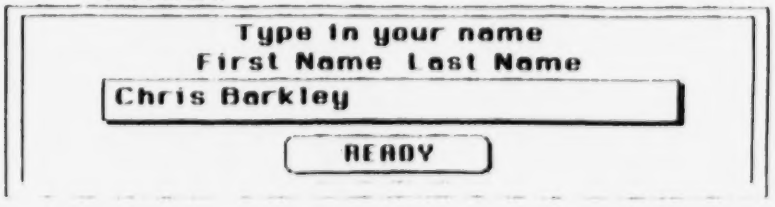

ANALYSIS
Example
Page 1
Quit
We all listen to music according to our separate capacities. But for the sake of analysis the whole listening process may become clearer if we break it up into its component parts, so to speak. In a certain sense we all listen to music on three separate planes. For lack of a better terminology, one might name these: (1) the sensuous plane, (2) the expressive plane, (3) the sheerly musical plane. The only advantage to be gained from mechanically splitting up the listening process into these hypothetical planes
Music
Analysis
Menu

On the Example card and the subsequent cards connected to it, the student has several choices. On the left hand side is the text of Aaron Copland's "How We Listen" essay. The first card has the entire text and subsequent cards break down the text into two to four paragraph elements.

On the Example card there are two buttons for additional information or enjoyment. The Music button will play Aaron Copland's "Fanfare for the Common Man." The Analysis button will allow the student to see or hear (or both) an analysis of the entire essay.


ANALYSIS
Example
Page 1
Quit
We all listen to music according to our separate capacities. But, for the sake of analysis, the whole listening process may become clearer if we break it up into its component parts, so to speak. In a certain sense we all listen to music on three separate planes. For lack of a better terminology, one might name these: (1) the sensuous plane, (2) the expressive plane, (3) the sheerly musical plane. The only advantage to be gained from mechanically splitting up the listening process into these hypothetical planes
Music
Analysis
See Analysis
Hear Analysis
Click Here to Close
Menu

At the top of the card are two important buttons. The Home button will go back to the Analysis Home card. The Quit button will ask if the student wants to print any work he has done so far before quitting. He can click on "Print" to print out any notes, exercises or outline he has written.



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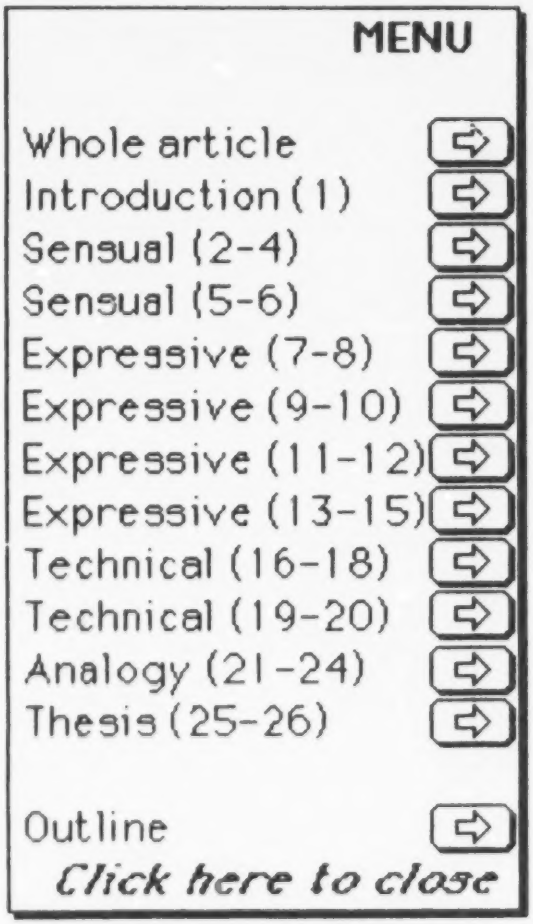
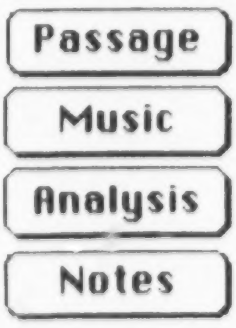
When he does quit, the program will erase any typing he has put in so that the nexperson to use the program will have a clean copy to use.

In the bottom right hand corner there will always be additional buttons, a forward and return button to go in chronclogical order between the cards, and a "Menu" button.

When she dicks on the Menu button a field will appear with forward arrows to allow her to find particular paragraphs from the essay.



On subsequent Example cards she will find a Passage button and a Notes button. If she clicks on the passage button, the passage will be read aloud. Some students learn better aurally rather than visually so hearing the passage will help with understanding. This might be especially helpful for ESL students or students with various problems with reading. As soon as the reading begins a Stop Reading button will appear. If she does not want to listen to the reading of the entire passage, she can click there.



Otherwise that button will disappear when the reading is finished.

Most of the Example cards have a Music button which will allow the student to play certain segments of music to illustrate some of the points from Copland's essay. On a few cards the Music button is greyed out to indicate that there is no music associated with that card. Nothing will happen if he clicks on one of the greyed out buttons. If the student begins to play the music but changes his mind, he can click on the Stop Music button. **Stop Music**

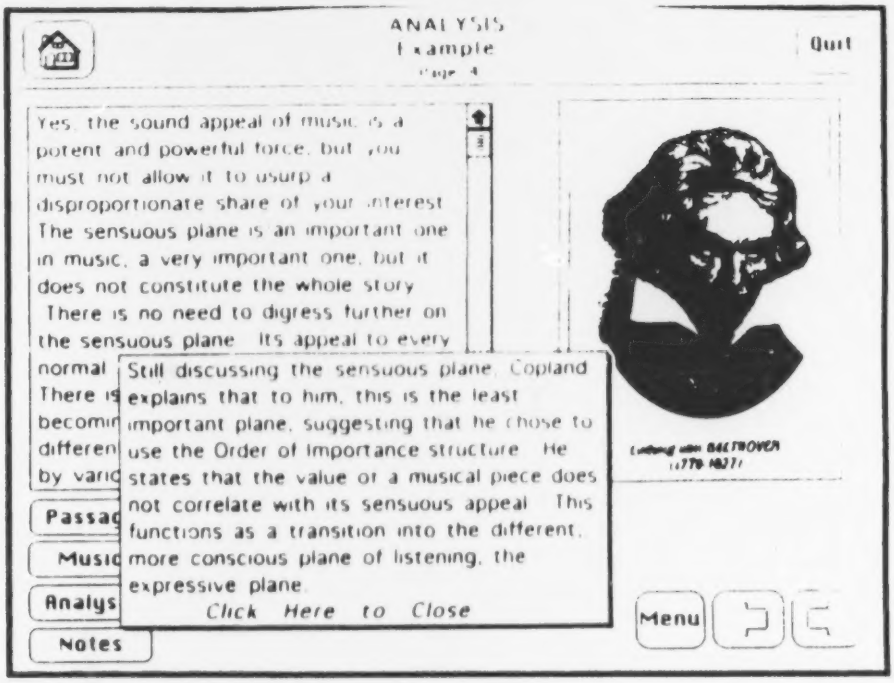
Below is a list of the card on which there is music and the music provided. Most selections of music vary from one to two minutes in length.

P 1	all text	Aaron Copland's "Fanfare for the Common Man"
P 2	Intro	no music
P 3	par. 2 4	Classical– Holtz "Jupiter" Jazz– Duke Ellington "'A' Train" Popular—Guns N Roses "Sweet Child of Mine" Broadway—Webber "Phantom of the Opera" Country—Willie Nelson "On the Road Again"
P 4	par. 5 6	Ravel's "Bolero" Beethoven's "Moonlight Sonata"
P 5	par. 7 8	Stravinsky's "Rite of Spring"
P 6	par. 9 10	Rimsky Korsakov's "Flight of the Bumblebee" Grieg's "Morning" Mozart's "Requiem" Tchaikovsky's "1812 Overture"

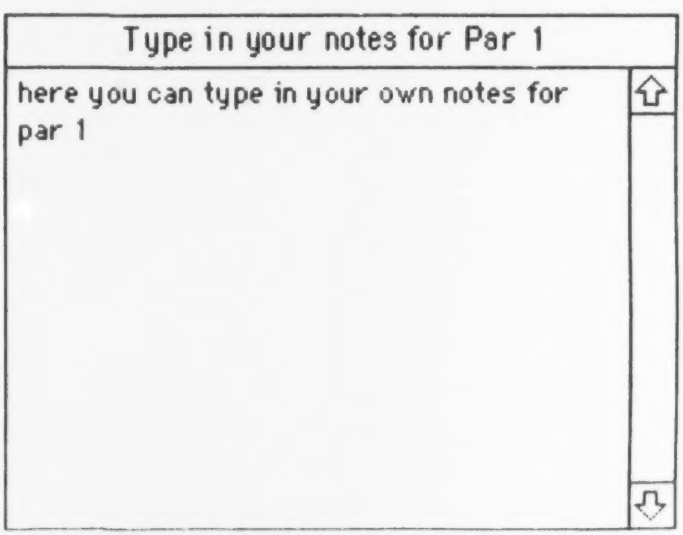
P 7	par. 11 12	Beethoven's " Fur Elise" Tchaikovsky's " Romeo and Juliet" Bach's " Well Tempered Clavichord"
P 8	par. 13 15	Beethoven's 9th Symphony " Allegro ma non Troppo" " Allegro Assai"
P 9	par. 16 18	melody—Webber " Music of the Night' harmony—Handel's " Messiah" rhythm—" Wipeout" tone color—piano and violin
P 10	par. 19 20	no music
P 11	par. 21 24	no music
P 12	par. 25 26	Mozart's " Requiem" Duke Ellington's "'A' Train"

The student should first click on the "Music" button. Sometimes a second field will appear, allowing the student a choice of which music to play.

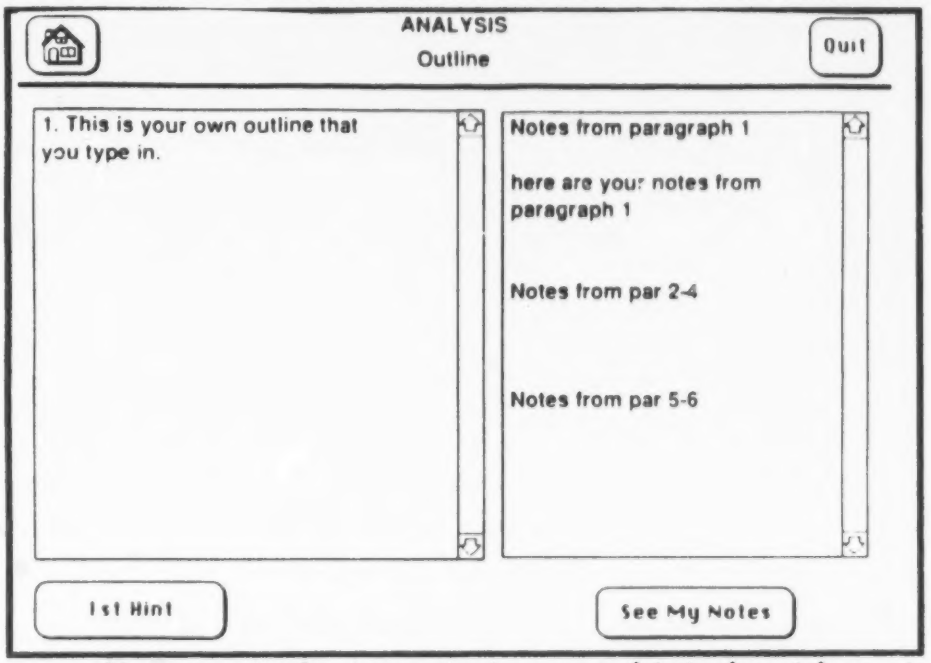
When your student has tead the paragraphs from the essay, he may want to read an analysis of that passage. By clicking on the Analysis button, he can see an analysis for each passage. These analyses will show up on top of the essay field and cannot be moved. This sample shows how to analyze the entire essay.


ANALYSIS
Example
Quit
Yes, the sound appeal of music is a potent and powerful force, but you must not allow it to usurp a disproportionate share of your interest. The sensuous plane is an important one in music, a very important one, but it does not constitute the whole story. There is no need to digress further on the sensuous plane. Its appeal to every normal
There is
becomi
differen
by vario
Still discussing the sensuous plane, Copland explains that to him, this is the least important plane, suggesting that he chose to use the Order of Importance structure. He states that the value of a musical piece does not correlate with its sensuous appeal. This functions as a transition into the different, more conscious plane of listening, the expressive plane.
Click Here to Close
Passag
Music
Analys
Notes
Menu

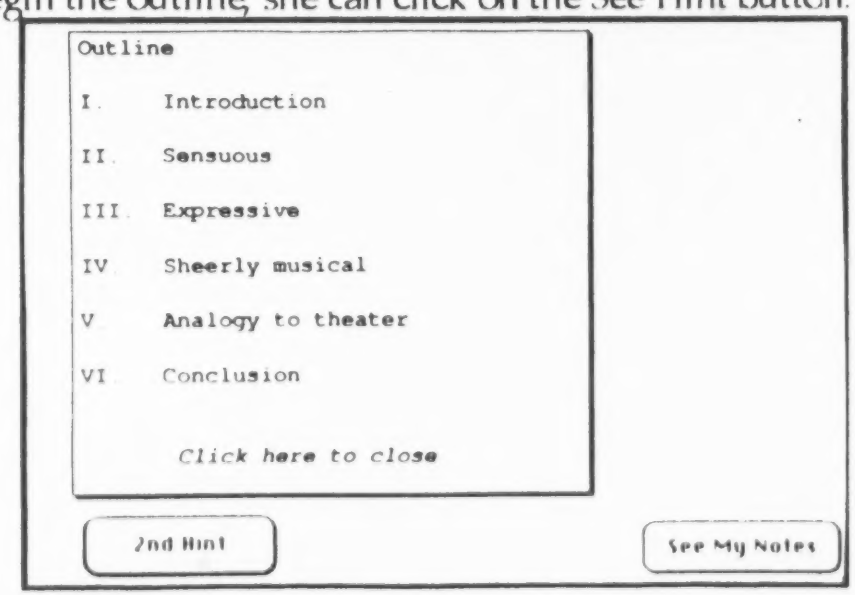
When your student has had a chance to read the passage and see the analysis, she may want to click on the Notes button to take her own notes of the passage for later use when she is asked to write an outline of the essay. When she does, a pop up field will appear that she can type into. If this field is in the way of her being able to read the passage, she can move it by clicking on the field which ways "Your notes for paragraph 1" and dragging the field to a new position.



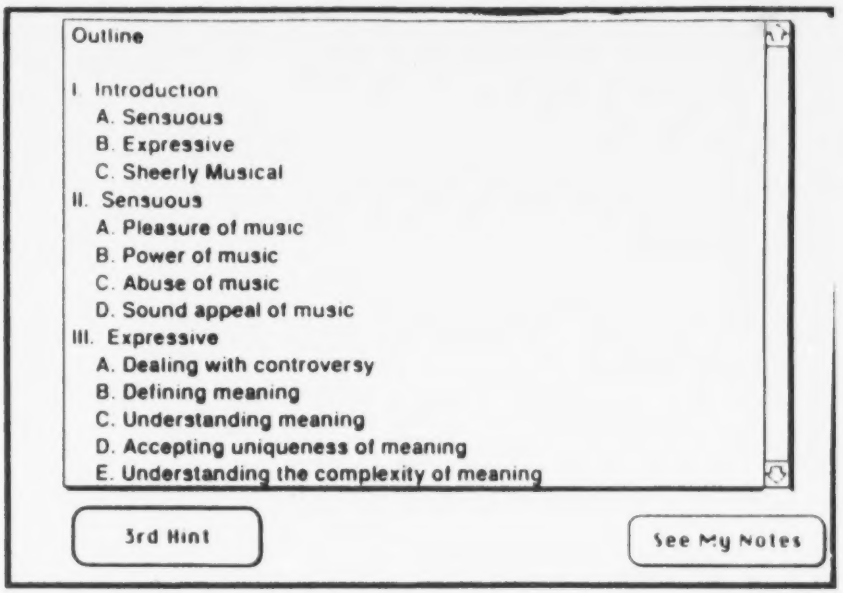
When your student has read through the entire essay and taken notes, he is ready to write his own outline. He can use either the Menu button and choose the Outline arrow, or use the Forward arrow from the last Example card. On the Outline card there will be a place for your student to type in his own outline. But first he might want to review his own notes. He can click on the See Your Notes button.



If your student wants to see a hint about how to begin the outline, she can click on the See Hint button.



She can get two more hints if she needs them. The third hint shows one way of writing the entire outline.



Here is one way to writing the entire outline

I. Introduction
   - A. Sensuous
   - B. Expressive
   - C. Sheerly Musical

II. Sensuous
   - A. Pleasure of music
     1. Persuasive
     2. Mindless
     3. Appealing
   - B. Power of music
   - C. Abuse of music
     1. Lose self in concert
     2. Seek consolation
     3. Dream
   - D. Sound appeal of music
     1. Used differently by various composers
     2. Does not constitute value

III. Expressive

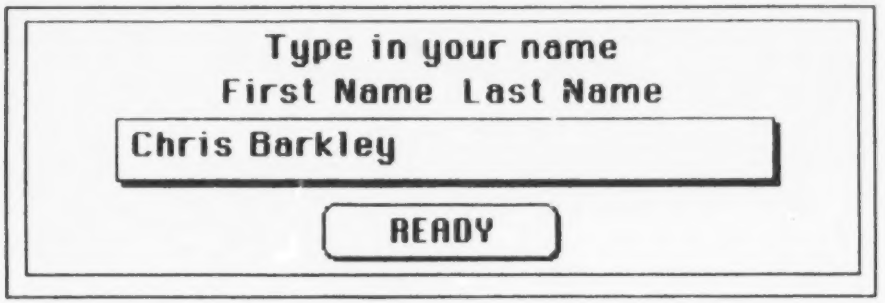
A. Dealing with controversy
    1. Composers deny that there is meaning
    2. Not everyone agrees on meaning
B. Defining meaning
    1. Not in words
    2. Not too concrete
    3. Yes through feelings
    4. Yes through moods
C. Understanding meaning
    1. Ambiguity good
        a. Tchaikovsky the same
        b. Beethovan different each time
    2. Specificity good
        a. resignedly vs pessimistically sad
        b. fatefully sad vs. smilingly sad
D. Accepting uniqueness of meaning
E. Understanding the complexity of meaning

IV. Sheerly musical
A. Consciousness
    1. Listeners not aware enough
    2. Musicians too conscious
B. Aspects
    1. melody
    2. rhythm
    3. harmony
    4. tone color
C. Need for awareness

V. Analogy to theater
A. Sensuous in theater
B. Expressive in theater
C. Sheerly technical in theater

VI. Conclusion
A. Purpose of analyzing how we listen
    1. Being inside and outside music
    2. Being subjective and objective
B. What listener should do

When your student has written his own outline, he can quit the program. He will be asked if he wants to print out his work. If he would like to print, he will be asked to type in his name.



We hope you and your student have enjoyed this program.

Sponsored by an FII grant

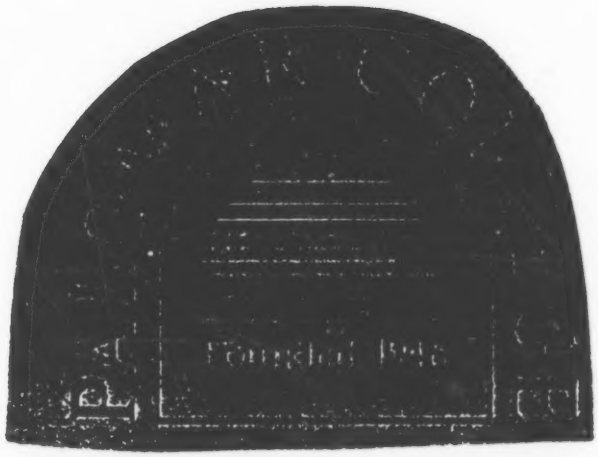
CALIFORNIA COMMUNITY COLLEGES

Critical Thinking

Reading and Writing

Modules

Analysis



Student's Manual

Critical Thinking

Reading and Writing

Modules

Analysis

Student's Manual

Written by

Christine Barkley

Aided by John Goldsworthy and Mark Hopkins

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Sponsored by an FII Grant #92-0017

Introduction

This program is designed to help you, a student of any skill level, to learn more about both the reading and writing critical thinking skills in Analysis. If you are going through this program on your own, you many quiz yourself often, do as many of the exercises as you would like, and either go through the program in the order it is presented or jump around to the areas which interest you. Some prerequisite skills which you need and some terminology which many help you to understand analysis better are provided under the "Kinds," "Structure," and "Components" sections in the program. If you are an advanced student, you may choose to skip these sections.

The passage which has been chosen as a sample analysis essay is an excellent example of this critical thinking mode. But do remember that not all analysis essays will as neatly illustrate all the major aspects of analysis as "How We Listen" by Aaron Copland. First make sure that you understand the content of the essay by reading it through in its entirety. You may take notes on the essays using the "Pop-up notes" on each page. Try to notice the way the author uses the structure of the essay and such rhetorical devices as concrete examples to enhance his analysis.

To illustrate your comprehension of the content of Copland's essay and also to demonstrate your understanding of his analysis techniques and structure, try to create an outline of this essay. You may use the notes you took as you looked at the individual paragraphs and go back and forth from any "card" in the program as often as you like. If you need a hint or two, click on the appropriate button on the "Outline" card.

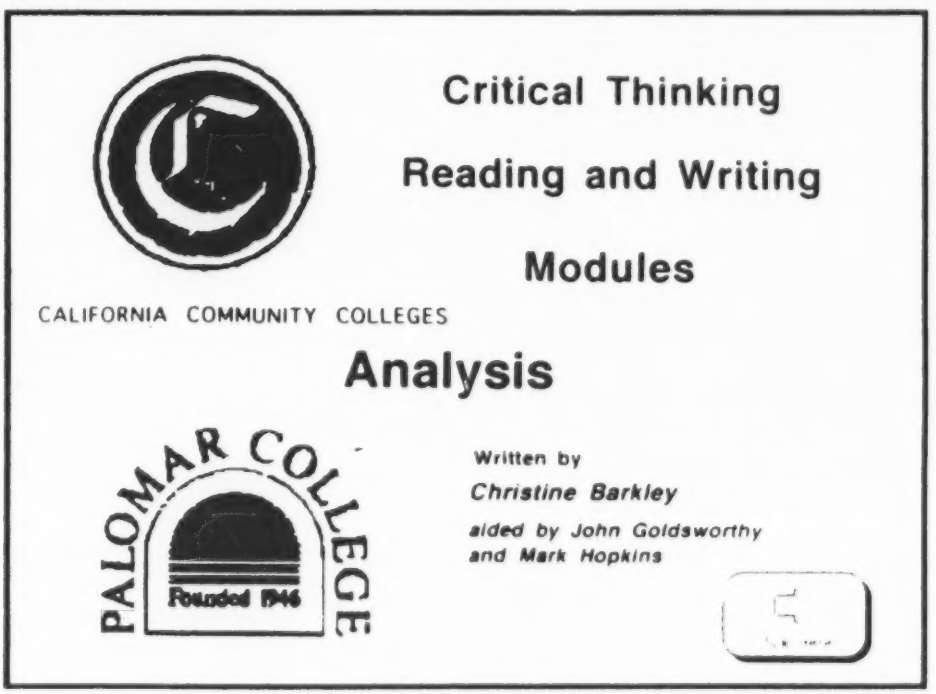
When you have completed this program, you should understand the different kinds of analysis essays, the choices of structure, and the prerequisite skill of general to specific detail. You will also have analyzed an excellent analysis essay and written your own outline of that essay. Good luck to you.

How to Use this Manual

To open or begin the program, look for the icon labled "Analysis." If you received the program on several disks, you may have to combine the program from the various disks using the enclosed shareware product Stuffit. When you have the icon labled "Analysis" you can double click on it to begin.

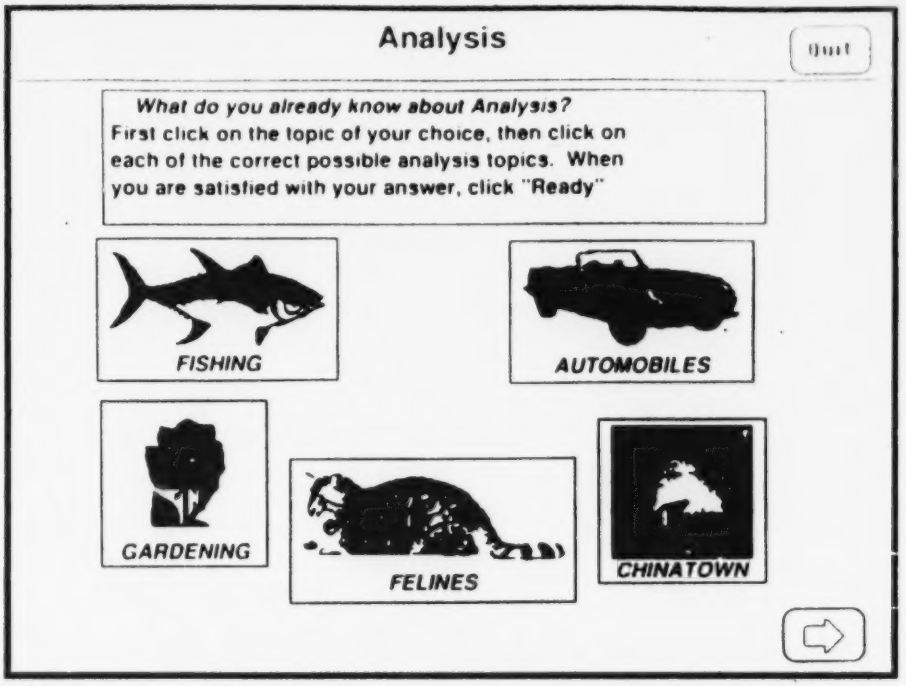
You may use this program on your own to help you with analysis critical thinking skills.

The first card identifies the title of the program and the author. As soon as the "Click Here" button appears on the title card, you may click once to proceed. This will stop the music.

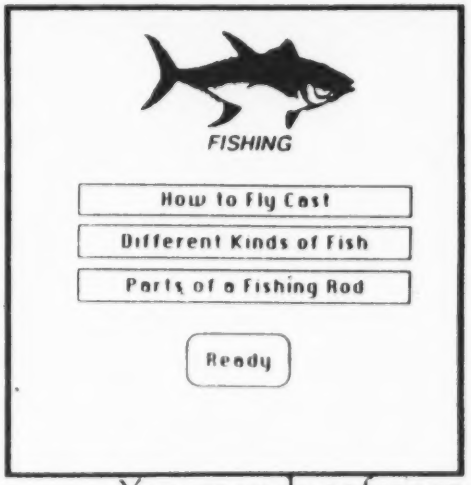


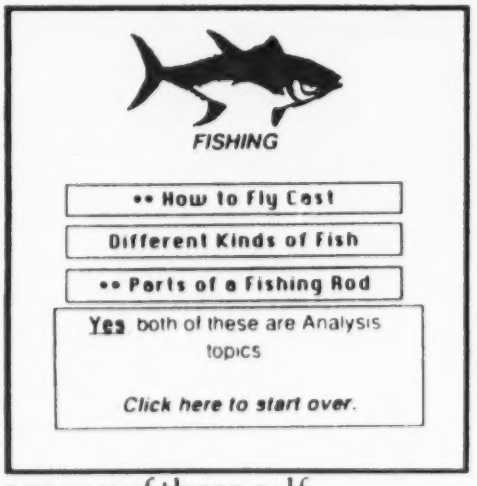
The next card allows you to give yourself a pretest to identify which topics could be deleloped using the critical thinking skill of analysis.

On this card first click on one picture and when three


Analysis
Quit
What do you already know about Analysis?
First click on the topic of your choice, then click on each of the correct possible analysis topics. When you are satisfied with your answer, click "Ready"
FISHING
AUTOMOBILES
GARDENING
FELINES
CHINATOWN

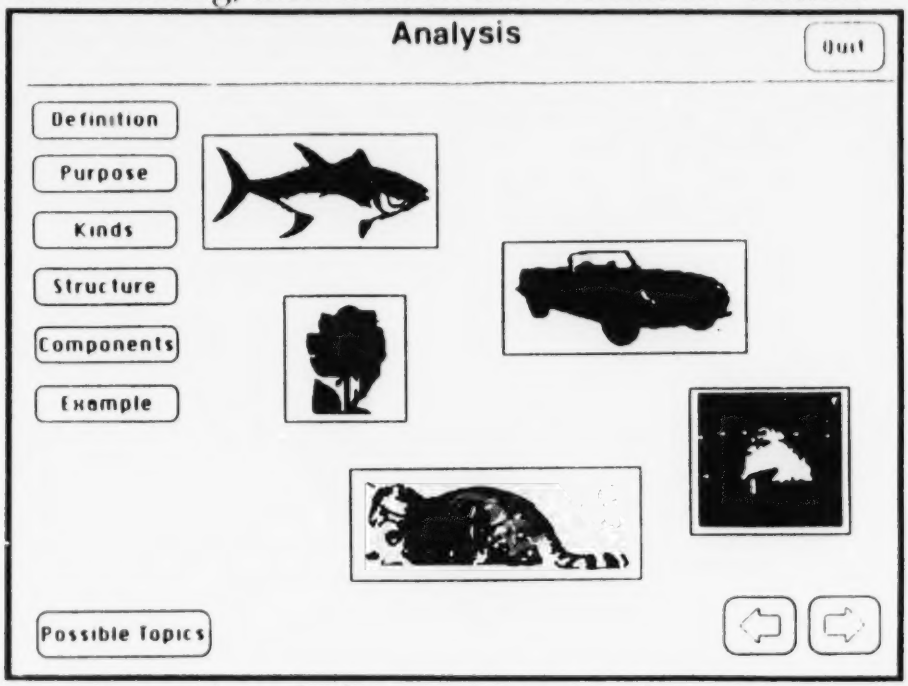
different possible topics appear, you may choose one, two, or three answers. These answers should stay highlighted. If you wish to de-select any topic,you can simply reclick on the button. When you believe that you have chosen all the analysis topics, you should click on the "Ready" button; the program will tell you if you are correct. If you were not, you may try again.



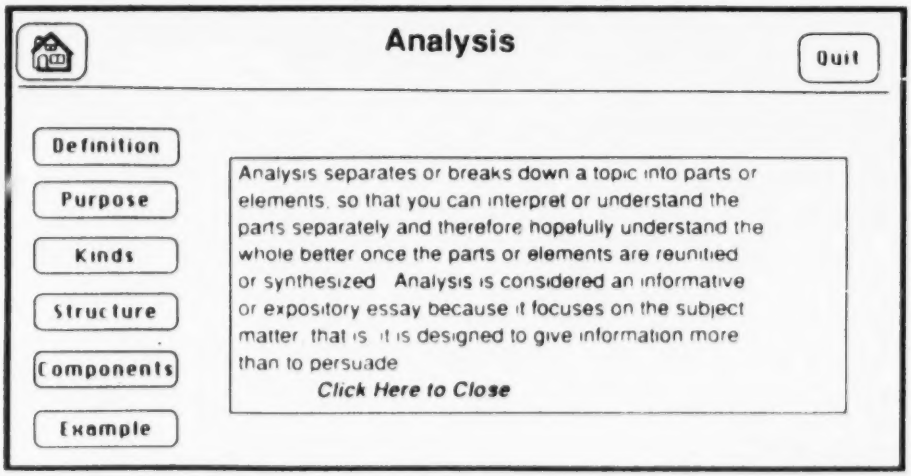

FISHING
•• How to Fly Cast
Different Kinds of Fish
•• Parts of a Fishing Rod
Yes both of these are Analysis topics
Click here to start over.

You may do as few or as many of these self-quizzes as you like as often as you like. When you are ready to go on, simply click on the forward arrow.

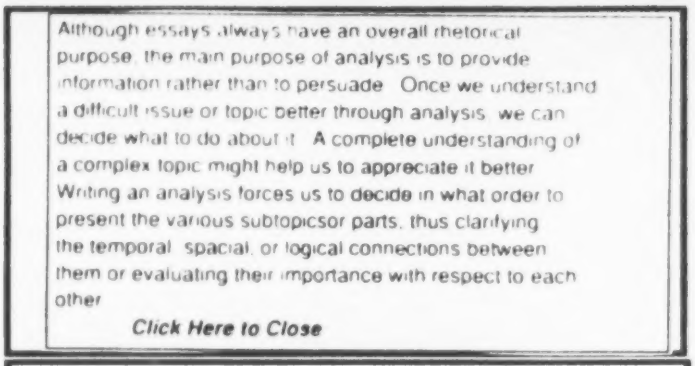
The next card is called the **Analysis Home card**. On this card you are given several choices. If you would like to read a definition of Analysis as a mode of reading, writing, and critical thinking, then click on the "Definition" button.

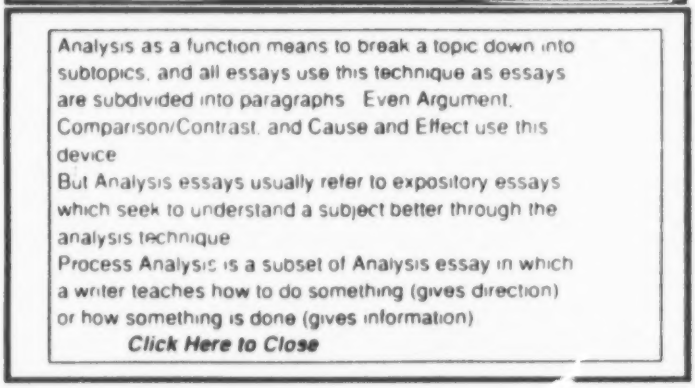


But perhaps before you see what the program says, you might want to generate a definition in your own mind, and check yourself against the answer given by the computer. You can do this before you click on any button.


Analysis
Quit
Definition
Purpose
Kinds
Structure
Components
Example
Analysis separates or breaks down a topic into parts or elements, so that you can interpret or understand the parts separately and therefore hopefully understand the whole better once the parts or elements are reunified or synthesized. Analysis is considered an informative or expository essay because it focuses on the subject matter, that is, it is designed to give information more than to persuade
Click Here to Close

Every essay must have a rhetorical purpose. To discover a purpose for Analysis, click on the "Purpose" button.

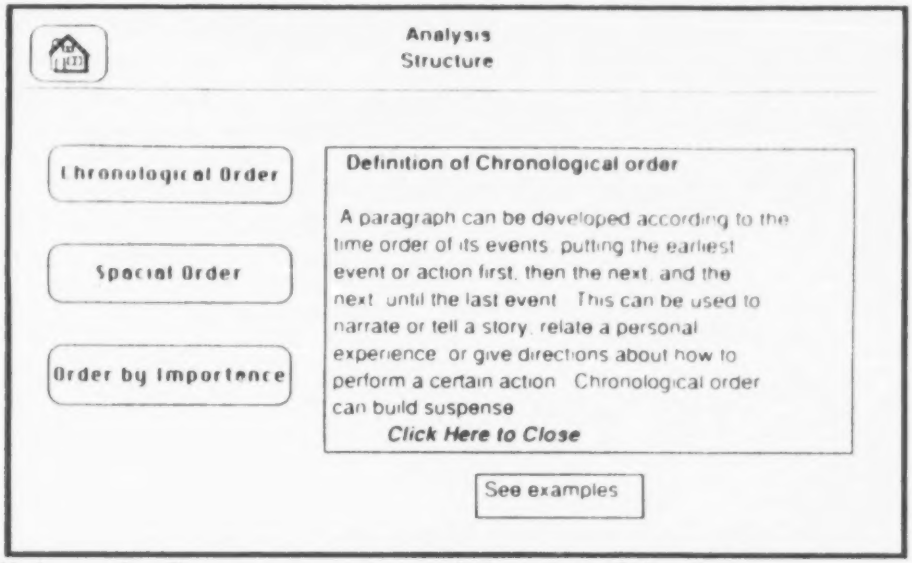

Although essays always have an overall rhetorical purpose, the main purpose of analysis is to provide information rather than to persuade. Once we understand a difficult issue or topic better through analysis, we can decide what to do about it. A complete understanding of a complex topic might help us to appreciate it better. Writing an analysis forces us to decide in what order to present the various subtopicsor parts, thus clarifying the temporal, spacial, or logical connections between them or evaluating their importance with respect to each other.
Click Here to Close


Analysis as a function means to break a topic down into subtopics, and all essays use this technique as essays are subdivided into paragraphs. Even Argument, Comparison/Contrast, and Cause and Effect use this device.
But Analysis essays usually refer to expository essays which seek to understand a subject better through the analysis technique.
Process Analysis is a subset of Analysis essay in which a writer teaches how to do something (gives direction) or how something is done (gives information).
Click Here to Close

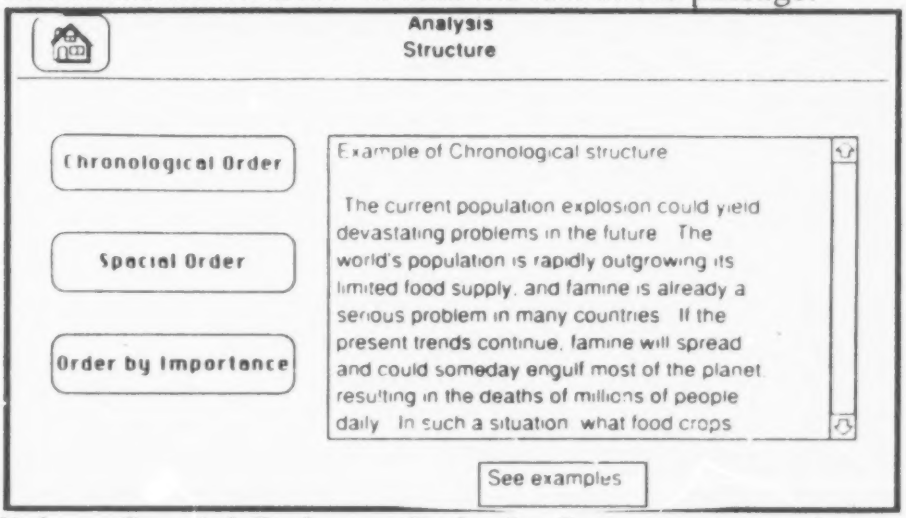
And though all essays have an element of analysis as they are broken into paragraphs, there is a second main kind of analysis called Process Analysis that you should understand. The "Kinds" button will teach you more.

An explanation of the possible structures of analysis essays is too complex for a simple paragraph; click on the "Structure" button and you will be taken to a new card. There you can get definitions of the various structures and see examples of paragraphs written using that structure.

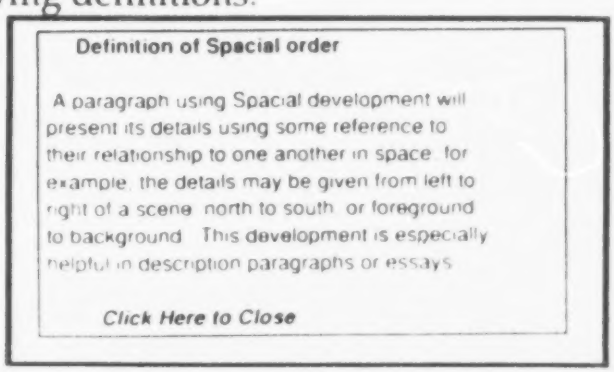
Here is the definition of Chronological order and an example of a paragraph developed using that structure:

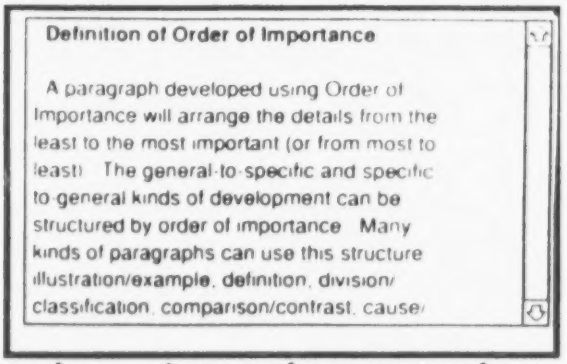

Analysis
Structure
Chronological Order
Spacial Order
Order by Importance
Definition of Chronological order
A paragraph can be developed according to the time order of its events putting the earliest event or action first, then the next, and the next until the last event This can be used to narrate or tell a story, relate a personal experience or give directions about how to perform a certain action Chronological order can build suspense
Click Here to Close
See examples

Click on the Down arrow to read the rest of the passage.

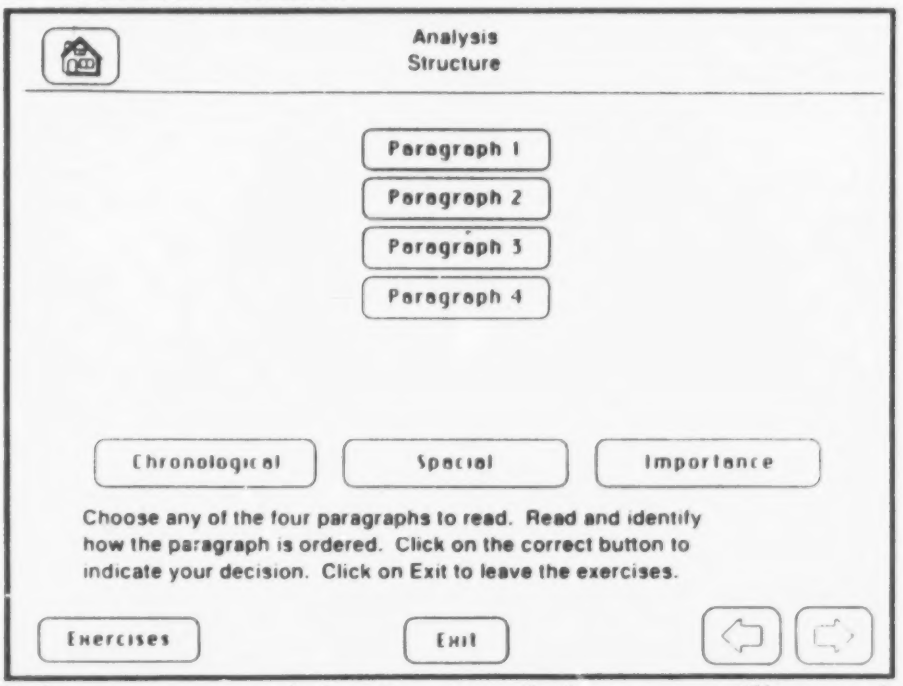

Analysis
Structure
Chronological Order
Spacial Order
Order by Importance
Example of Chronological structure
The current population explosion could yield devastating problems in the future The world's population is rapidly outgrowing its limited food supply, and famine is already a serious problem in many countries If the present trends continue, famine will spread and could someday engulf most of the planet resulting in the deaths of millions of people daily In such a situation what food crops
See examples

Click on Spacial Order or Order by Importance and see the following definitions:

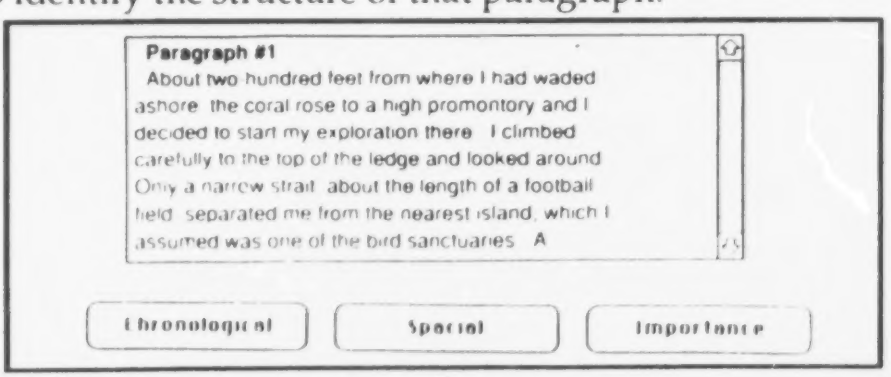

Definition of Spacial order
A paragraph using Spacial development will present its details using some reference to their relationship to one another in space for example, the details may be given from left to right of a scene north to south or foreground to background This development is especially helpful in description paragraphs or essays
Click Here to Close


Definition of Order of Importance
A paragraph developed using Order of Importance will arrange the details from the least to the most important (or from most to least). The general-to-specific and specific to-general kinds of development can be structured by order of importance. Many kinds of paragraphs can use this structure illustration/example, definition, division/ classification, comparison/contrast, cause/

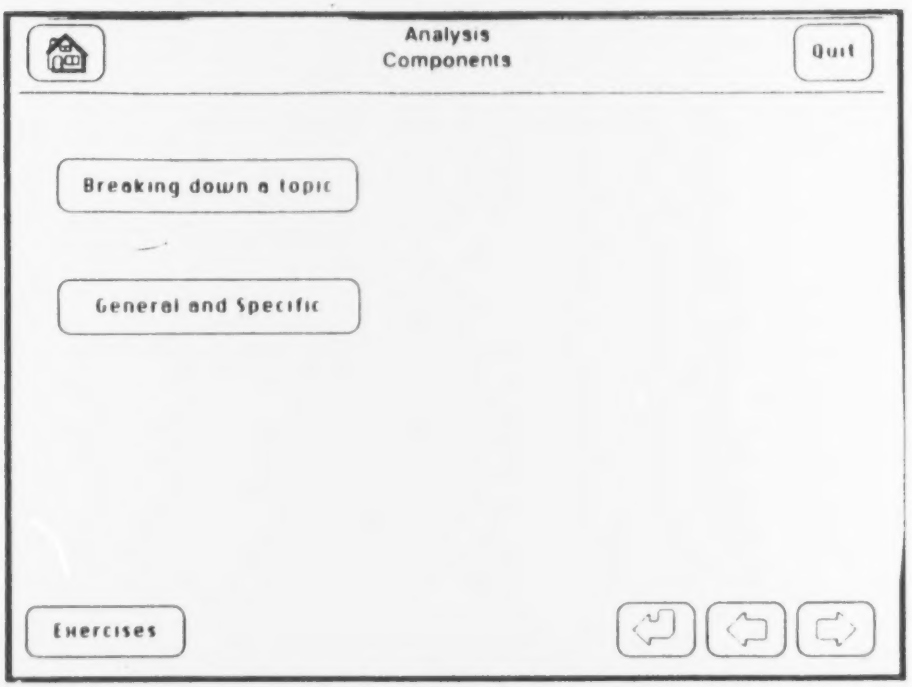
You can then take a quiz to make sure you have understood these three important structuring techniques by clicking the "Exercises" button.



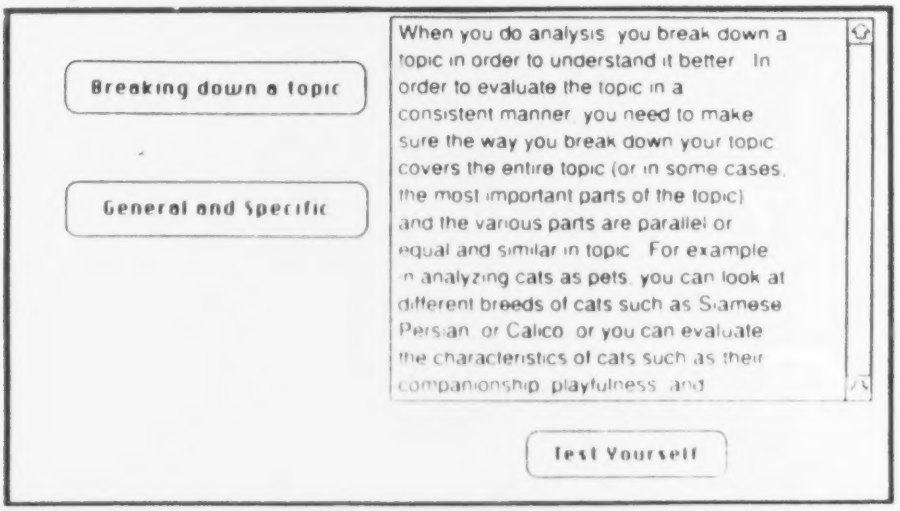
Clicking on any of the Paragraph buttons will reveal a sample paragraph. You can then click on the correct button to identify the structure of that paragraph.


Paragraph #1
About two hundred feet from where I had waded ashore the coral rose to a high promontory and I decided to start my exploration there. I climbed carefully to the top of the ledge and looked around. Only a narrow strait about the length of a football field separated me from the nearest island, which I assumed was one of the bird sanctuaries. A
Chronological
Special
Importance

When you are finished with the Structure card, click on the forward arrow to go on to the Components card or go back to the Analysis Home card using the return button. The Home button in the upper left hand corner of each card will also take you back to the Analysis home card.



The Components card introduces you to another prerequisite skill you need to successfully read and write

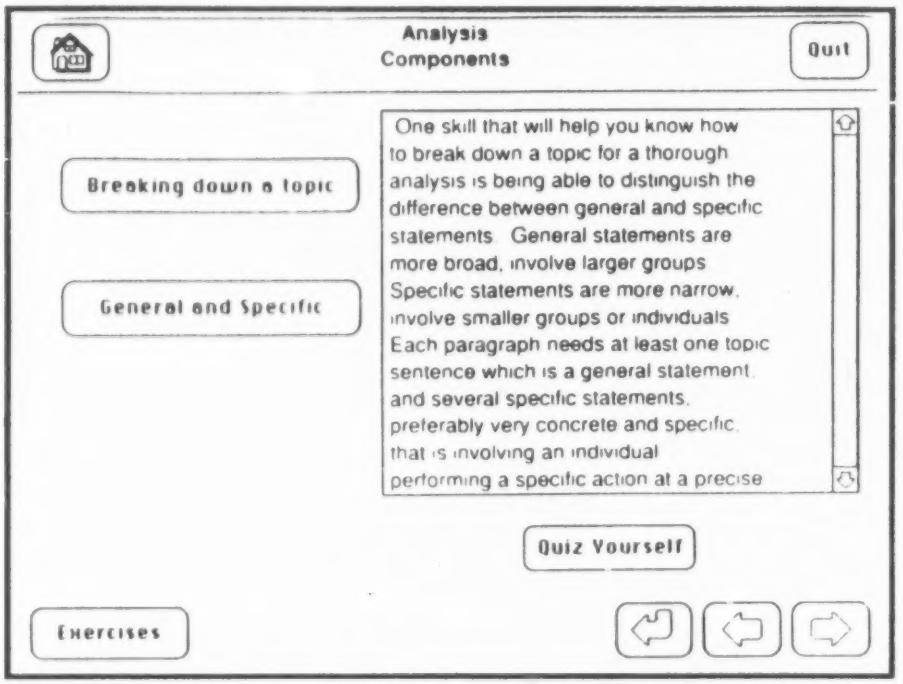

Breaking down a topic
General and Specific
When you do analysis you break down a topic in order to understand it better. In order to evaluate the topic in a consistent manner, you need to make sure the way you break down your topic covers the entire topic (or in some cases, the most important parts of the topic) and the various parts are parallel or equal and similar in topic. For example in analyzing cats as pets, you can look at different breeds of cats such as Siamese Persian, or Calico, or you can evaluate the characteristics of cats such as their companionship, playfulness, and
Test Yourself

analysis essays. You need to know how to subdivide a topic into different components that are equally general or specific in content and parallel in form.

Click on either the Breaking down a topic button or the General and Specific button.

Breaking down a topic

General and Specific


Analysis
Components
Quit
Breaking down a topic
General and Specific
One skill that will help you know how to break down a topic for a thorough analysis is being able to distinguish the difference between general and specific statements. General statements are more broad, involve larger groups. Specific statements are more narrow, involve smaller groups or individuals. Each paragraph needs at least one topic sentence which is a general statement and several specific statements, preferably very concrete and specific, that is involving an individual performing a specific action at a precise
Quiz Yourself
Exercises

There are two self-tests on this card, one quiz to help you spot the inappropriate subdivision of an analysis topic—the one which is not parallel to the other two in generality, and the other quiz to help you recognize more general words within a list.

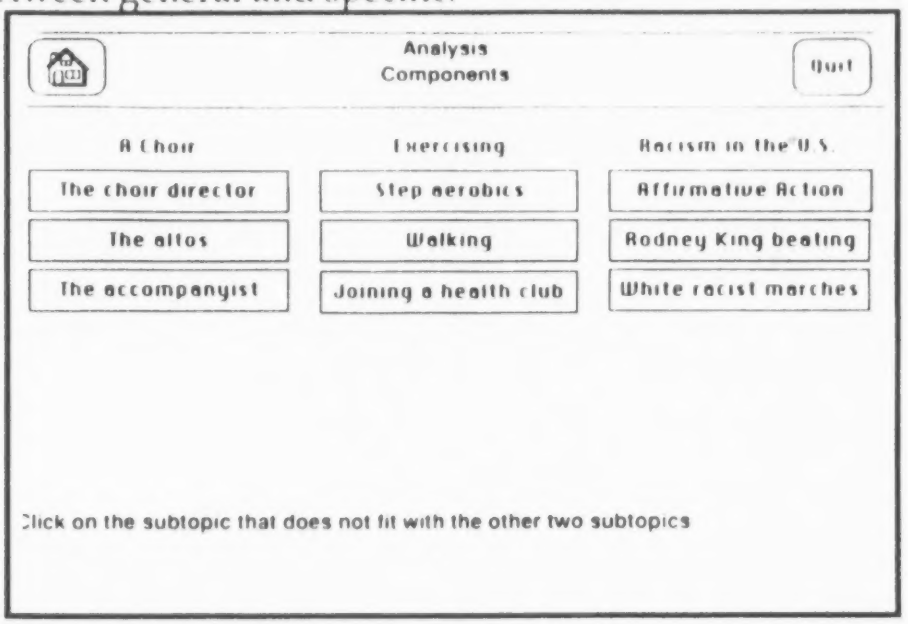
Test Yourself **Quiz Yourself**

You can do all these exercises or stop in the middle and go back to the original set-up of the card by clicking the "Reset" button.

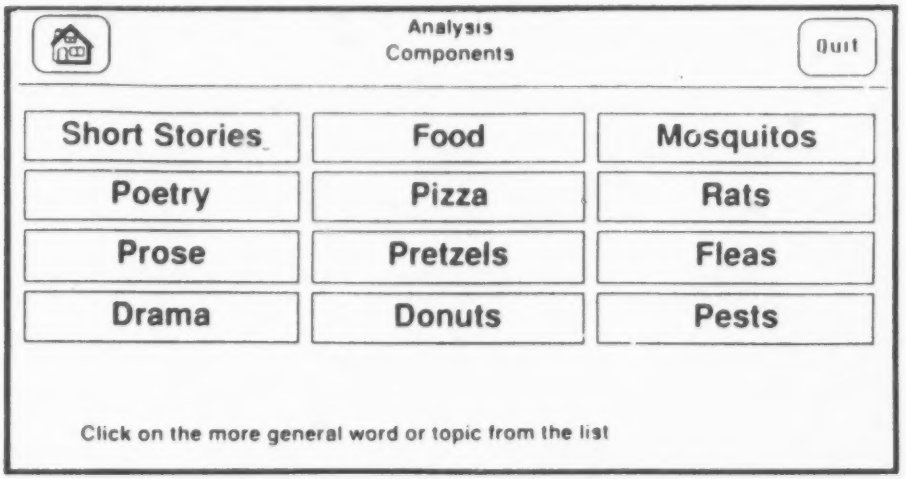
Reset

BEST COPY AVAILABLE

You also must be able to identify the difference between general and specific.

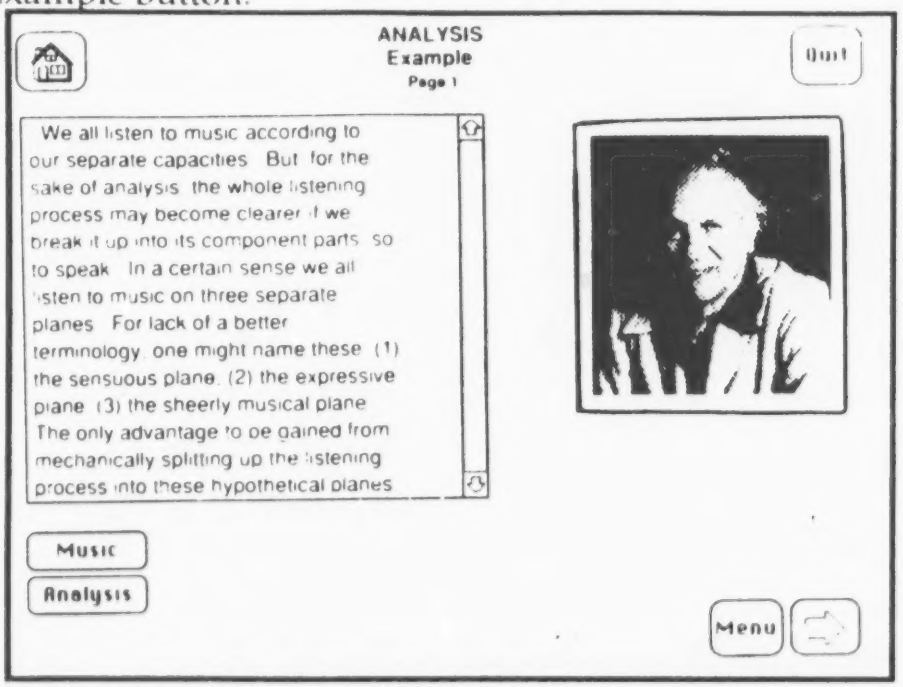


The second quiz asks you to identify the more general word from a list of words.

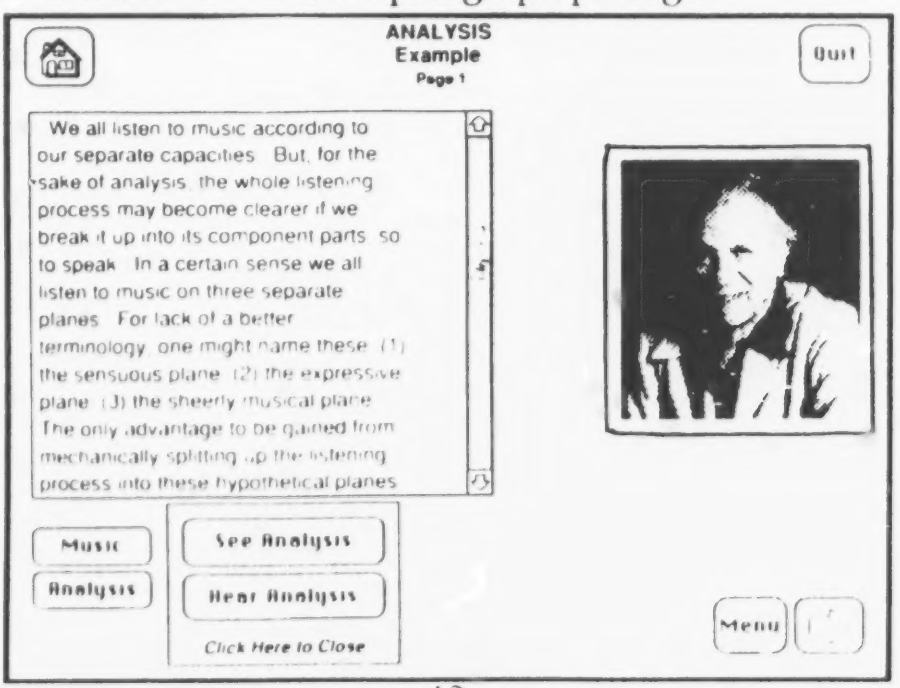


When you feel you have mastered the prerequisite skills, in other words when you can recognize the various analysis structuring techniques, and when you can identify the more specific ideas from the more general ones, and when you are satisfied that you understand the definition, purpose, and kinds of analysis, then you are ready to use your skills to see for yourself how one author analyzes his topic. Click on the forward arrow from the Components

card or return to the Analysis Home card and click on the Example button.


ANALYSIS
Example
Page 1
Quit
We all listen to music according to our separate capacities. But, for the sake of analysis, the whole listening process may become clearer if we break it up into its component parts, so to speak. In a certain sense we all listen to music on three separate planes. For lack of a better terminology, one might name these: (1) the sensuous plane, (2) the expressive plane, (3) the sheerly musical plane. The only advantage to be gained from mechanically splitting up the listening process into these hypothetical planes
Music
Analysis
Menu

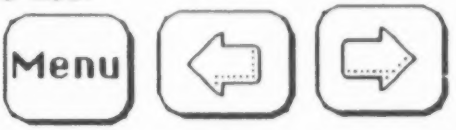
On the Example card and the subsequent cards connected to it, you have several choices. On the left hand side is the text of Aaron Copland's "How We Listen" essay. The first card has the entire text and subsequent cards break down the text into two- to four-paragraph passages.


ANALYSIS
Example
Page 1
Quit
We all listen to music according to our separate capacities. But, for the sake of analysis, the whole listening process may become clearer if we break it up into its component parts, so to speak. In a certain sense we all listen to music on three separate planes. For lack of a better terminology, one might name these: (1) the sensuous plane, (2) the expressive plane, (3) the sheerly musical plane. The only advantage to be gained from mechanically splitting up the listening process into these hypothetical planes
Music
Analysis
See Analysis
Hear Analysis
Click Here to Close
Menu

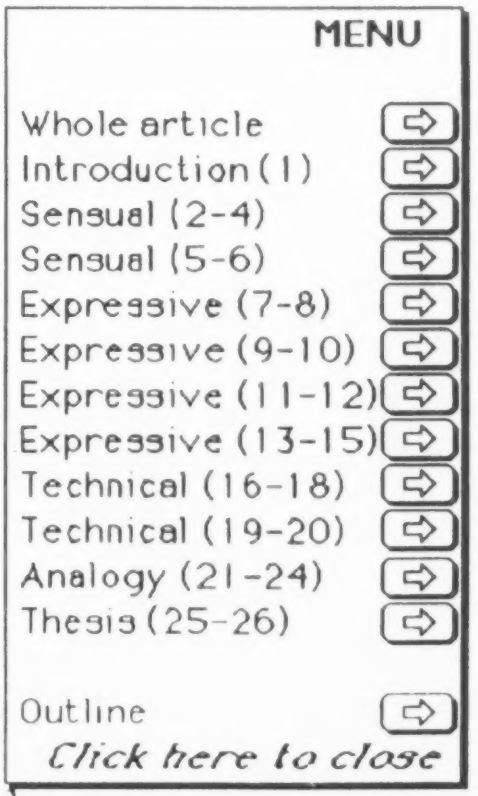
On the Example card there are two buttons for additional information or enjoyment. The "Music" button will play Aaron Copland's "Fanfare for the Common Man." The "Analysis" button will allow you to see or hear (or both) an analysis of the entire essay.

At the top of the card are two important buttons. The Home button will go back to the Analysis Home card. The Quit button will ask if you want to print any work you have done so far before quitting. You can print out any notes you have written or your outline. When you do quit, the program will erase any typing you have put in so that the next person to use the program will have a clean copy to use.

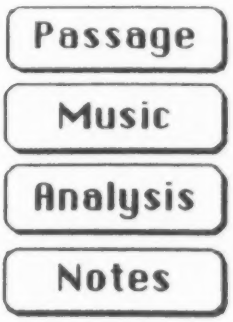
In the bottom right hand corner there will always be additional buttons, a forward and return button to go in chronological order between the cards and a Menu button.



When you click on the Menu button a field will appear with forward arrows to allow you to find particular paragraphs from the essay. The paragraphs are shown in parentheses.

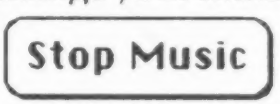


On subsequent Example cards you will find a Passage button and a Notes button. If you click on the passage button, the passage will be read aloud. Some students learn better aurally rather than visually so hearing the passage will help with understanding. This might



be especially helpful for ESL students or students with various problems with reading. As soon as the reading begins a Stop Reading button will appear. If you do not want to listen to the reading of the entire passage, click there. Otherwise that button will desappear when the reading is finished.

Most of the Example cards have a Music button which will allow you to play certain segments of music to illustrate some of the points from Copland's essay. On a few cards the Music button is greyed out to indicate that there is no music associated with that card. Nothing will happen if you click on one of the greyed out buttons. If you begin to play the music but change your mind,you can click on the Stop Music button.



Below is a list of the card on which there is music and the music provided. For most music there is between one and two minutes as a sample of that tune.

P 1	all text	Aaron Copland's "Fanfare for the Common Man"
P 2	Intro	no music
P 3	par. 2-4	Classical—Holtz "Jupiter" Jazz—Duke Ellington "'A' Train" Popular—Guns N Roses "Sweet Child of Mine" Broadway—Webber "Phantom of the Opera" Country—Willie Nelson "On the Road Again"
P 4	par. 5-6	Ravel's "Bolero" Beethoven's "Moonlight Sonata"

P 5	par. 7-8	Stravinsky's "Rite of Spring"
P 6	par. 9-10	Rimsky Korsakov's "Flight of the Bumblebee" Grieg's "Morning" Mozart's "Requiem" Tchaikovsky's "1812 Overture"
P 7	par. 11-12	Beethoven's "Fur Elise" Tchaikovsky's "Romeo and Juliet" Bach's "Well-Tempered Clavichord"
P 8	par. 13-15	Beethoven's 9th Symphony "Allegro ma non Troppo" "Allegro Assai"
P 9	par. 16-18	melody—Webber "Music of the Night" harmony—Handel's "Messiah" rhythm—"Wipeout" tone color—piano and violin
P 10	par. 19-20	no music
P 11	par. 21-24	no music
P 12	par. 25-26	Mozart's "Requiem" Duke Ellington's "'A' Train"

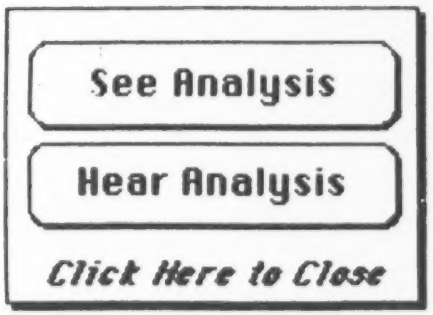
First click on the Music button. Sometimes a second field will appear, allowing you a choice of music to play.

These music selections will illustrate something in the Copland article.

You should read that portion of the essay which is included on that card. Most of these fields are scrolling

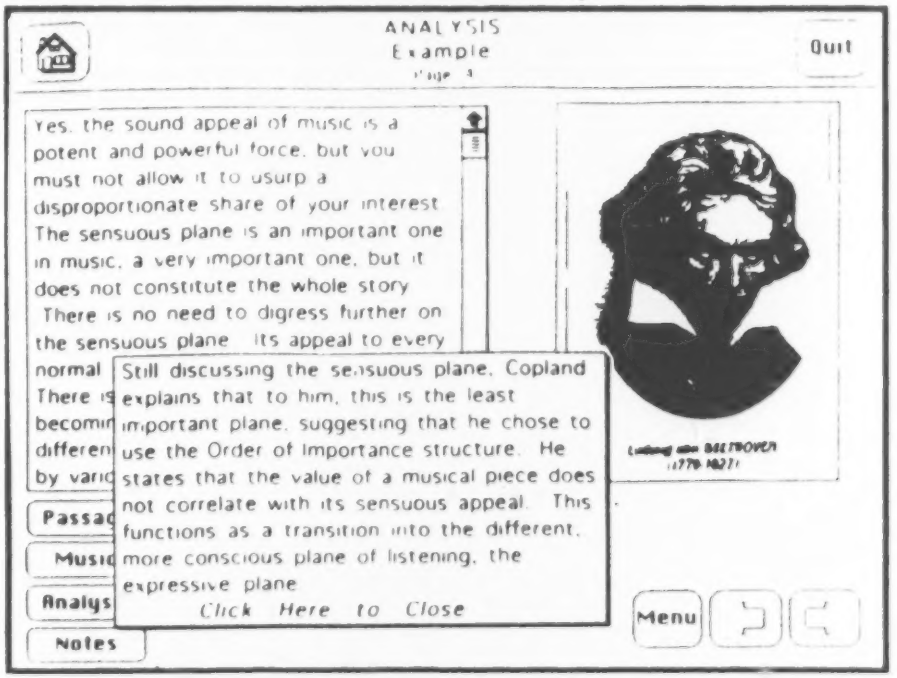
fields so to see material which is not visible right away, use the Down Arrow on the right side of the field. To make sure you understand the passage, click on the Analysis button to read an analysis of this portion of the passage.

This will show you two more choices. You can just read the analysis by clicking on the See Analysis button. Or you can just hear the analysis by using the Hear Analysis button, or you can do both by clicking on both buttons.



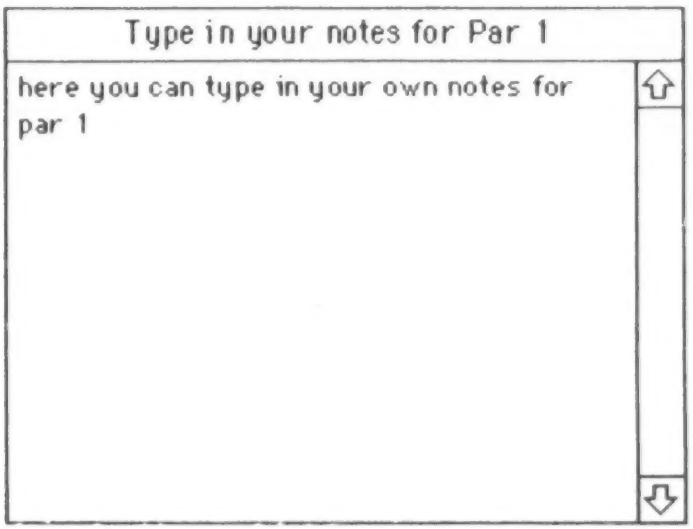
If you change your mind and decide you are not ready to look at the analysis, simply click where it says "Click Here to Close."

The analysis field will be shown on top of the passage and cannot be moved. Here is a sample:


ANALYSIS
Example
Quit
Yes, the sound appeal of music is a potent and powerful force, but you must not allow it to usurp a disproportionate share of your interest. The sensuous plane is an important one in music, a very important one, but it does not constitute the whole story. There is no need to digress further on the sensuous plane. Its appeal to every normal
There is
becomin
differen
by vario
Still discussing the sensuous plane, Copland explains that to him, this is the least important plane, suggesting that he chose to use the Order of Importance structure. He states that the value of a musical piece does not correlate with its sensuous appeal. This functions as a transition into the different, more conscious plane of listening, the expressive plane.
Click Here to Close
Passag
Music
Analys
Notes
Menu

When you have read the passage and looked at the analysis field, you are ready to write your own notes about these paragraphs from the essay. Just click on the Notes

button. The Notes field will look like the one below. Notes

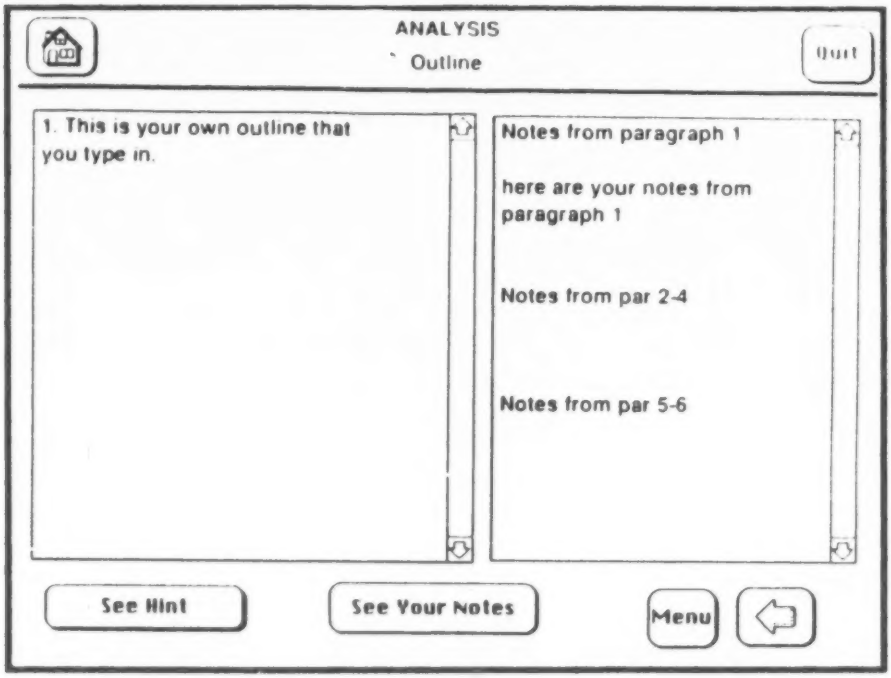


It is shown with sample notes taken from paragraphs 1. You can take your own notes for all the passages. These will be saved and you can call them up when you write your outline at the end. Or if you quit before you finish the essay, you can print out your notes.

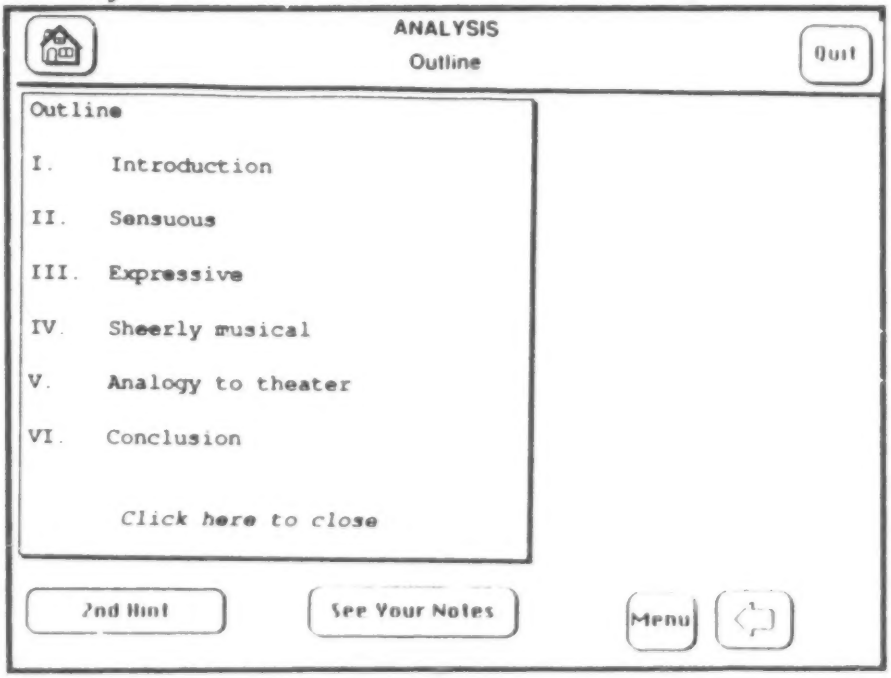
If this field is in your way and hampers your ability to read the passage from the essay, you can move the field by clicking on the lable, for example, the "Type in your notes for par 1," and dragging it to a new place. If you want to hide the Notes field to take a better look at the passage or at the analysis, simply click on the Hide Notes button.

When you have read through the entire essay and taken notes, you are ready to write your own outline. You can use either the Menu button and choose the Outline arrow or use the Forward button from the last Example card. On the Outline card there will be a place for you to type in your own outline. But first you might want to review your notes. Click on the See My Notes button to bring them up.

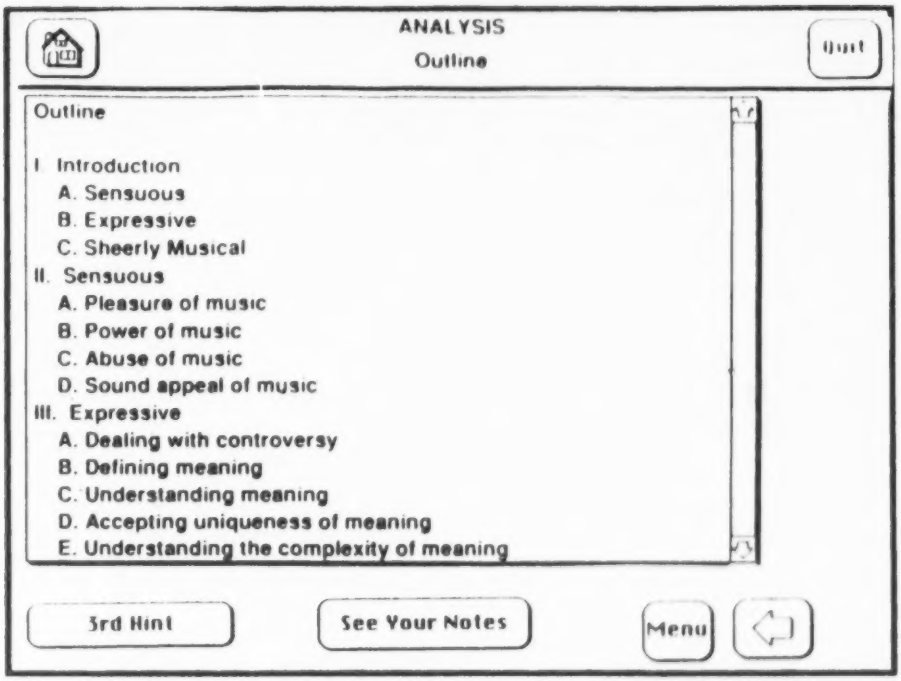
See My Notes



If you want to see a hint about how to begin the outline, you can click on the See Hint button.



You can get two more hints if you need them. The third hint button shows one way of writing the entire outline.



Here is one way to write the entire outline:

I. Introduction
   - A. Sensuous
   - B. Expressive
   - C. Sheerly Musical

II. Sensuous
   - A. Pleasure of music
     1. Persuasive
     2. Mindless
     3. Appealing
   - B. Power of music
   - C. Abuse of music
     1. Lose self in concert
     2. Seek consolation
     3. Dream
   - D. Sound appeal of music
     1. Used differently by various composers
     2. Does not constitute value

III. Expressive
   - A. Dealing with controversy
     1. Composers deny that there is meaning
     2. Not everyone agrees on meaning

B. Defining meaning
    1. Not in words
    2. Not too concrete
    3. Yes through feelings
    4. Yes through moods
C. Understanding meaning
    1. Ambiguity good
        a. Tchaikovsky the same
        b. Beethoven different each time
    2. Specificity good
        a. resignedly vs pessimistically sad
        b. fatefully vs. smilingly sad
D. Accepting uniqueness of meaning
E. Understanding the complexity of meaning

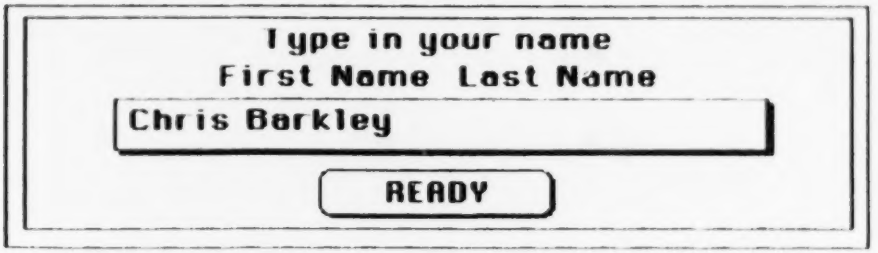
IV. Sheerly musical
A. Consciousness
    1. Listeners not aware enough
    2. Musicians too conscious
B. Aspects
    1. melody
    2. rhythm
    3. harmony
    4. tone color
C. Need for awareness

V. Analogy to theater
A. Sensuous in theater
B. Expressive in theater
C. Sheerly technical in theater

VI. Conclusion
A. Purpose of analyzing how we listen
    1. Being inside and outside music
    2. Being subjective and objective
B. What listener should do

When you have written your own outline, you can quit the program. You will be asked if you want to print

out your work. You will be asked to type in your name in a field like the one below.



We hope you have enjoyed using this program.